

SANSKRIT POETESSES

PART B.

THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

SANSKRIT POETESSES

PART B

VAIDYANĀTHA-PRĀSĀDA-PRASĀSTI,

ATTRIBUTED TO DEVAKUMĀRIKĀ AND

SANTĀNA-GOPĀLA-KĀVYA

BY LAKSMI RĀJNĪ

Edited with English Introduction, notes, etc.

BY

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To

The revered memory of the late
Rev W Sutton Page, BA, BD, OBE
*formerly Reader in Bengali at the School of
Oriental Studies, London University*

PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the Vaidyanātha-prasāda-praśasti, attributed to Devakumārikā and the Santānagopāla-kāvya of Laxmī Rājñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Laxmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prasāda-praśasti and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the Vaidyanātha-prasāda-praśasti and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers

Thanks are due to Dr H N Randle, M A , D Phil , Librarian, India Office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts

University of Calcutta }
1940 } J B C

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INTRODUCTION

Description of the MS of the Vaidyanātha-prasāda-prasasti

The MS of the Vaidyanātha-prasāda prasasti consists of ten sheets of foolscap paper written in Devanāgarī on one side only 26 lines in a page. It was copied by Rūpabhadra, son of Govardhana, in Samvat 1775 i.e 1719 20 A.D. It is complete but much discoloured. The MS is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous, as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post colophon records the date of the MS as Samvat 1775 i.e 1719 20 A.D. —

पञ्च-द्वौप-मुनीन्दु-सम्मित—शरच्छुक्रासिताद्रौद्रजा ?
घस्ते सूर्य सुतान्विते द्विजवरो गोवर्धनस्यात्मज ।
प्रत्यर्थि-चितिभृत्-पराजय-कर-श्रीमण्डित
पामतरेश्वरस्य वचनाच्छ्रीरूपभद्रोऽलिखत् ॥

Authorship of the Vaidyanātha prasāda-prasasti

The verses entitled Vaidyanātha-prasāda-prasasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmaha-pādhyāya Hūraprasāda Śīstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol IV, History and Geography, p 13, MS No 3086 "Although the MS is very corrupt, still all the five colophons are legible and clear Out of the five colophons, the colophon to the third prakarana, viz the Dāna-prasamsā prakarana¹, indicates nothing regarding the authorship of the work , of the remaining four, two, viz those of Cantos I² and V³, show that the Inscription was not composed by Devakumārikā while the remaining two, viz, those of Cantos II⁴ and IV⁵, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below

The colophon to prakarana I runs as follows

इति देवकुमारिका नाम-राज माट-कारित-वैद्यनाथ-प्रासाद-प्रशस्तौ वश-
वर्णनम् । Now, the compound देवकुमारिका प्रशस्तौ may be expounded as follows — राजमाता कारित, ताटश वैद्यनाथ-प्रासाद । Or राजमाता कारिता, ताटशो वैद्यनाथ-प्रासाद-प्रशस्ति, तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā, for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc , and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha Similar is the case with the colophon to prakarana V But with regard to the colophons to Cantos II and IV, the word कृत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha prasāda-prasasti was composed by Devaku-

mārikā herself or otherwise. The colophon to Canto II is as follows — इति देवकुमारिका-नाम राज-माट-कृत-वैद्यनाथ-प्रासाद प्रशस्तौ द्वितीय-प्रकरणम्। Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति। If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā, for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may be said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above ascription. Throughout the work there is no mention that Devakumārikā composed the prāstasti. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person, everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc strongly suggest that the composition was by some body else than Devakumārikā. The octad, at the end of the fifth prakarana is expressly stated to have been composed by Hariscandra¹ and it

seems that the remaining portion of the Praśasti was really composed by a Brāhmaṇa poet Śrīnivāsa Rāya who, as mentioned in the fourth prakarana, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (तत्पुरुष-कर्माणि कवि कथच्छित् सख्या विधातु निपुणोऽपि नेष्टे)¹ and who was responsible for making the consecration ceremony a success ²

Still we considered it fit to publish the Vaidyānītha-prāsāda-praśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too, is important for the History of Rajputana of the eighteenth century.

Life and Date of Devakumārikā

Devakumārikā was the wife of Rānā Amarasimha, daughter in law of Jayasimha and mother of Saṃgrāma-simha of Chitor and Candrakumārikā.³ She was the daughter of Sabalasimha and sister of Sultānasimha.⁴ She flourished between the second half of the seventeenth and the first half of the eighteenth century. Her son was coronated in 1710 11 A D⁵ and as a widow, she consecrated the temple of Vaidyanātha in 1716 A D.⁶

1- V 13, p 39

2 V 14, p 39

3 V 109, p 38

4 Verses 100-101, p 35

5 V 50, p 17

6 V 133, p 45

The subject-matter of the Vaidyanātha-prāsāda-praśasti

The Inscription is complete in five prakaranas called (1) Vamsa-varnana, (2) Samgrāmasimha pattiabhiṣekādi, (3) Dāna-praśamsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration-ceremony of the temple of Vaidyanātha in the Samvat year 1772, i.e. 1715 16 A.D.¹ The first prakarana as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devakumārīkā. The succession of kings as given here is as follows —

Bapa Rāwal	Bhīmasimha
	[died 1303 A.D.]
Rāhappa Rāna	Jayasimha
[1201 A.D.]	
Narapāla	Lakṣmanasimha
•	[1313-14 A.D.]
Dinakara	Arīsimha
Yaśahkarna	Hammīra [1327 ?—1365
	A.D.]
Nagapala	Kṣetrasimha [1365 ?—1382]
Purṇapalī	Lakṣa [1382—1397 or 1422 ?]
Pūthvīmalla	Mokala [1397 or 1422—1433]

Kumbhakarna	(alias Kūmbhā) [1433 1468]	Karna	[1621-1628 A D]
Rāyamalla ¹	[1474—1509]	Jagatsimha	[1628-1654 A D]
		Rājasimha	[1654A D-1681A D]
Samgrāmasimha I	(alias Sāmgā ² [1509—1530])	Jayasimha	[1681—1699-1700A D]
		Amarasimha =	
Udayasimha [II] (alias Udā)	[153 ⁷ or 1541 ² —1571]	Devakumānikā	
		[1699 1700—1711-1712]	
Pratāpasimha	[1571—		
	1597 A D]	Samgrāmasimha II.	
Amarasimha	[1597—	[1711-12A D,	
	1620 A D]	—1734 35A D]	

(1) Udayasimha (Udā) assassinated his father Kumbha in the Vikrama year 1525 i.e 1468 A D and ascended the throne. He reigned upto 1473 A D. He was succeeded by Rāyamalla. For accounts of Mahārāna Kumbha, see Archaeological Survey Reports of India, vols VI for 1872-73 and XXIII for 1883-84 A D and the Annual Report for 1907-8A D , A Collection of Prākrit and Sanskrit Inscriptions, called the Bhavnagar Inscriptions , Gazetteer of Udaipur by Major K D Erskine , The Bombay Gazetteer, vol I, by J M Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928 , The Rasika-priyā by Kumbha on the Gītagovinda (NSP ed), The Ekalinga-māhātmya,

The historical incidents referred to in the first prakarana, in short, are as follows —The title Rānā was first used by Rāhappa and since then it is being used by all the subsequent Rānās¹ Udayasimha, son of Samgrāmasimha, built the beautiful city of Udayapura² Pratāpasimha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas^{*} abandoned it³, he stood most valiantly

partly composed by Rānā Kumbha (unpublished); The Eklingajī Temple Inscription of Maheśvara, court-poet of RaiMal, in 100 verses (A D 1489), published in the Bhavanagar Inscriptions, p 117, Jawar Inscription of the Temple of Ramaswami (A D 1497——in three pieces containing 40 verses), The Rājapraśasti (A D 1676——, containing 24 cantos, engraved on 25 slabs —summarized in the Rajputana Museum, Ajmer, for 1917-18 A D, pp 2-3 In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A D)

2 p 16 The three successors of Samgrāma are his son Ratnasimha, Vikramajit and the bastard Vanavīra , but they have not been mentioned in this list
See foot-note 1, p 10

Ratnasimha II Vikrama Samvat 1584-1588

Vikramāditya Vikrama Samvat 1588-1593

Vanavīra „ „ 1593-94

i.e 1537 A D

For the Rānās of Mewar from Guhila down to the surviving one, see Appendix I

against Akbar¹ and fought against him till the end of his life Jagatsimha, son of Karna, built up a massive and high temple of Visnu in front of the royal compound². His son Rājasimha excavated the lake Rājasamudra for the good of his people and captured Malpur³ on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasimha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame⁴.

In this prakarana, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rānā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare⁵. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparallelled success. Dīnakara was called so because he had the lustre of the sun. The name Yaśahkarna⁶ was significant as the fame of the Rānā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants⁷, Pūrnapāla because he governed his kingdom for the complete happiness of people⁸, and Prthvīmalla, because he

1 V 35 2 V 38, p 13

3 Verses 39-40, p 13

4 Verses 44 ff, pp 15-16

5 रथे साधु इति राणः ।

6 Written Yaśakarna on the MS evidently for the sake of metre

7 V 15 8 V 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him¹ Bhuvanasiṁha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels Bhīma-siṁha was simply a terror to his enemies as Bhīma was² and Jayasiṁha is reported to have made Victory a permanent factor of his life³ Laksmanasiṁha resembled Rāma's younger brother⁴ Laksmana as he defeated his enemies resembling Meghanāda Arisiṁha's feet were adorned with the gems of the elephants of vanquished kings⁵ Lakṣasiṁha instantaneously made a gift of a lakh (Lakṣa) of coins⁶, and defeated his enemies hundred thousand i.e. lakh times The 'Ma' of Rānā Mokala means 'Viṣṇu' and the 'U' means Śiva, the Rānā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart⁷ Rānā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarna, constantly devoted to the enemy of Kumbhakarna i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc⁷ Rāyamalla was a champion warrior and no malla or wrestler was a match for him⁸ Amarasiṁha, son of

1 V 17 2. V 19

3 V 20 4 V 22 5 V 26.

6 V 27 7 See Vv 28-29 and the f n 2, p 9.

If the reading be taken as कुम्भ-दान, it could simply mean गज दान which is one of the principal gifts

8 V. 30

Pratāpa, outdid even the gods and his son Karna rivalled even Karna in the award of gifts¹

The second prakarana of the Vaidyanātha prāsāda-praśasti begins with a description of the coronation ceremony of Samgrāmasimha² which took place in Jyaiṣṭha, Samvat 1767 i.e 1710 AD Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Samgrāma, his namesake, to vanquish the Mewatis Kānthajit, a Kāyastha, joined Samgrāma in his fight against the Mewatis. In the battle both Samgrāma and his enemy Dalelakhān were killed. At the end, however, the Rānā was victorious³

By and by Rānā Samgrāmasimha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts⁴. Thus both the king and the premier contributed to their mutual

1 Verses 36 37, first prakarana

2 Samgrāmasimha was born in Samvat 1747 i.e 1690 AD, the 10th year of the rule of his grand-father

3 V 61 p 21

4 V 68, p 23

happiness as well as the all-round good of their country¹. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Samgrāmasimha knew no bounds.

The third prakarana dwells on the benevolence of Rānā Samgrāmasimha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣināmūrti of the South, Dīnakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Pundarīka and Devarāma versed in Vedic Rituals, and Kamalākānta Bhatta, the astrologer and teacher.

The fourth prakarana describes the maternal side of the great ruler Samgrāmasimha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Samgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows —

1 Caturanga Cāhuvāna

2 Samgrāma Rāva

3 Pratāpa Rāva

4 Balabhadra

5 Rāmacandra

6 Savalasimha

Sultānasimha

Devakumārikā

Then we get some personal informations of Devakumārikā herself. She married Rānā Amarasimha of Mewar and was the mother of Rānā Samgrāmasimha. After the death of Rānā Amara and the accession of Samgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīśārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A D 1716 in which the great Bhīma of Kotā and Rāmasimha of Dungara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārikā, the Queen Mother, was immensely helped by Minister Harajī and Uḍā, son of Premā, her own maid priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

Critical remarks

The lineage of the Rānās of Udayapura given in the Vaidyanātha-prasāda-praśasti is on the whole right¹. In the Praśasti genuine history has been given in the garb of real poetry. In the first prakarana, puns upon the names of the Rānās have been adopted in a clever way, the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rānās referred to, the following informations, in addition to the others stated above², are also historically true. 1. The Rānās of Mewar were staunch followers of Śiva. 2. Hārita, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rānā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaranas as well are mostly accurate, there is however, some chronological difficulty, with reference to the accession of Samgrāmasimha to the throne³.

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A D, viz., Vihāridāsa,

1. See the foot-notes in Prakarana I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp 17—18

3. See fn 3, p 17

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer¹ as well as a physician², a logician³ as well as a Vedic scholar⁴ and so on.

It is only towards the end of the praśasti that the real subject matter is dealt with, the praśasti is called Vaidyanātha-prasāda praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Ganeśa at the beginning of a work⁵.

The treatment of the Vaidyanātha-prasāda-praśasti is quite straightforward. Exaggerations are rare in prakaranas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech⁶ and happy illustrations of Guṇa Samādhī⁷. There are a few grammatical drawbacks in the composition⁸. No uncommon metre has been used.

1 Verses 83-84, p 29

2 V 74, p 24

3 V 76, p 25

4 V 77, p 26

5 Verses 1 and 2, p 1

6 Upamā verse 7, Arthāntara-nyāsa, v 106, p 13;
etc

7 Eg v 19f, p 6

8 eg अलम्य for अलभत्, v 25a,

The metres employed are the Anustubh¹, Vasanta-tilaka², Rathoddhatā³, Indravajrā, Upendravajrā, Upajāti⁴, Drutavilambita⁵, Sundarī or Viyoginī⁶, Mālinī,⁷ Vamśasthavila⁸, Puṣpitāgrā⁹, Śārdūla-vikridita¹⁰ and Bhujāñjaprayāta¹¹. The Inscription is not free from metrical defects¹². For some obvious commitments, and defects¹³, the scribe is, probably, to blame.

One of the verses of Bhāravi¹⁴ has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Samgrāmasimha and the Premier of serving the country

p 7, व्यजैषीत् for व्यजेष्ट्, v 60a, चवर्तन्त् for नवर्तयन्त्, see also f n 3, p 21, etc For others see foot-notes

1 Eg v 1, p 1 2 Eg v 2, p 1

3 Eg V 3, p 1, V 72, p 24, V 73, p 24, V 77, p 26; V 85, p 30; V 134, p 44

4 Eg Vv 5 ff, p 2

* 5 Eg V 13, p 4

6 V 14, pp 4-5

7 Eg V 43, pp 14-15 8 V 57, p 18

9 v 71, p 23 10 Verses 74-76, pp 24-25; v 83, p 29 11 V 142, p 46

12 Eg V 55a f,n 3, p 19, V 57 b, p 20 For others, see foot-notes

13 Eg कृण in 58 f, p 20, V 73, p 24, पादशासन for पाकशासन: V 74 f, p 24, etc For others, see foot-notes

14 V 69, p 23, “सदानुकूले”ति किरात-पद्ममस्मिन् द्वये सार्थकतामवाप्तम्।

with absolute self abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gīta, too, has aptly been quoted¹ in connection with the munificence and magnanimity of king Jayasimha.

1 V 52, p 14, नृणामहः भूमिपतिर्युक्तं कृष्णेन, etc.
The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is “विज्ञ भा नराणाम् नराधिपम्”।

2 SANTĀNAGOPĀLA-KĀVYĀ BY LAKSMĪ RĀJÑI

Description of the manuscript

The MS of the Santānagopāla-kāvya which is edited here belongs to the India Office Library (No 8158) Substance, paper arranged in book-form Size $8\frac{1}{2}'' \times 10\frac{1}{4}''$ The MS was copied in clear and bold Devanāgara script about sixteen years ago , it has 35 pages and 16 lines in a page The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyam Laksmī-
Rājñyā nirmitam"

Introduction to the Santānagopāla-kāvya

Laksmī Rājñi was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar¹ She composed the work about forty years ago She died about 21 years ago No other work of Laksmī Rajñi is known to exist The present work was composed

1 This Laksmī Rajñi is altogether a different person from Rāni Gauri Laksmī Bāyi of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Maharaja Svatī Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V Nagam Aiyan, chap vi, vol 1)

by the Queen out of affection for Prince Ravivarman in spite of her ill health¹

The Santāna-gopāla-kāvya², in three cantos consisting of $43 + 37 + 50 = 130$ verses, is based on a story from the Bhāgavata-purāna³. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa, and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1 See the last verse of the Santānagopāla-kāvya

2 For another work on the same subject called Samtānagopāla-campū, attributed to Prince A Śvati, see MS 8178 of the India Office Library

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hari in order to submit their petition to him direct. They crossed the Lokāloka mountain, and on approaching the Lord began to eulogize and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

Critical estimate of the Santānagopāla-kāvya

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Rāṭhavarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kuruksetra war and they had to be purgated of this sin. The pride they took in winning the Kuruksetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu¹.

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu² and of the Brahmins to Kṛṣṇa³ are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot notes.

Lakṣmī Rājñī has employed in this work the metres Vasanta tilaka⁴, Mālinī⁵, Upendravajrā and Upajāti⁶, Puspitāgrā⁷, Druta vilambita⁸, Śārdūla-vikridita⁹, Pithvī¹⁰ and Śikhariṇī¹¹.

1 V 35, p 67

2 II, verses 16-26 3 III, verses 11-47

4 Canto I except the last verse and the last verse of Canto III 5 Last verse of Canto I

6 Canto II except the last verse

7 Last verse of Canto II 8 Verses 1-46 of Canto III

9 Verse no 47, Canto III

10 Verse no 48, Canto III

11 Verse no 49, Canto III

3 GANGADEVI

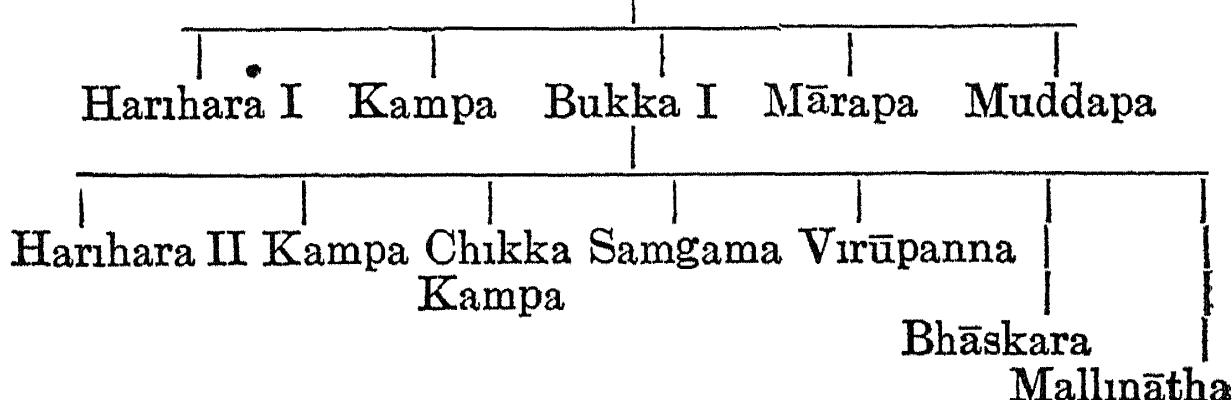
Gangadevi, consort of Prince Kampana, also called Kamparāya¹, of Vijayanagara, has left for us a work called Madhurā-vijaya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum².

There is an incomplete MS of the Madhurā-vijaya in the Government Oriental MSS Library, Madras, No R 219 (Triennial Catalogue, III 2985) This is really a copy of the Trivandrum MS. This MS is written in Devanāgara on paper while the MS used for the printed edition is a palm-leaf one in Grantha character. As Vira Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A D, the work must have been composed by the middle of the fourteenth century A D.

1

First Vijayanagara Dynasty

Samgama



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of Kāla-Mādhava, Part I, Introduction, pp xxv ff

2 See Bibliography *in loco*

The work begins with a description of Bukkarāya, founder of Vijayanagara Dynasty, and presents a good picture of Vijayanagara situated on the Tungabhadrā. Bukka's favourite wife was Devāyī, mother of Kampana, hero of the present work Samgama and Kampana the younger were his other two sons by the same wife (v 40, p 17) The name Kampana was purposely given as his parents wanted him to make his enemies tremble with fear (v 34, p 16 of the printed edition) The prince was trained in all worldly matters including warfare by his father On the express wish of Bukkarāya, Prince Kampana embarked on his expedition to conquer various kings of the south viz , Camparāya of Tundīra (Tondamandala), the forest-chiefs or Vanyarājas and the king of the Turuskas of Madura During his campaign against Camparāya he passed through Karnāta and Mulbāgal (Kantakānana), crossed the Pālār (Ksīrataṅgini) and encamped at Viriñcipuram where his army encountered the enemies Kampa laid siege to the fort of Rājagambhīram where he had a duel with Camparāya who was subsequently killed Then Kampa proceeded to conquer Kāñci (modern Conjeeveram) Subsequently, he vanquished the Sultan of Madura (Madhurā)

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available

Thus the Madhurā-vijaya-kāvya is historically important, supplying us with a short but authentic history of Vijayanagara in the fourteenth century A.D The incidents mentioned here agree with those given in the

Sāluva-abhyudaya by Rājanātha alias Dīndima Kavi¹
 Rāmābhuydaya attributed to Sāluva Narasimha², the
 Prapannāmita by Anantācārya³, etc⁴

But Gangādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gangādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gangādevī refers to a large number of poets, dramatists, etc., viz., Prācetasa, Vyāsa, Kālidāsa, Bānabhatta, Bhāravi, Dandin, Bhavabhūti, Karnāmrakavi, Tikkaya, Agastya the poet⁵, Gangādhara the

1 In 13 cantos A MS of the work belongs to Govt Oriental MSS Library, Madras, see Descriptive Catalogue, xx 7897, Author Index (1940), p 68

2 In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 AD). A MS of the work belongs to the Library of the Maharaja of Travancore, III 12. See also Taylor's Historical MSS, (II 93), Catalogue Raisonne, Madras, Fort St George Gazette Press, 1860

3 Published both in Madras and Bombay

4 For other books, see p xxv f, Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmi, Part I.

5. मन्दार-मञ्जरी-खन्दि-मकरन्द-रसाव्यय ।

कस्य नाङ्गादनायालं कर्णामृत-कवेगिरः ॥१२॥

dramatist¹, Viśvanātha², etc in the introductory verses of the³ Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment⁴

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vamśastha, Druta vilambita and Puṣpitāgrā have been employed

The work is composed in the Vaidarbhi style and the diction is graceful The similes and metaphors are lively and sometimes striking⁵ Some verses are capable of double interpretations⁵

तिक्यस्य कवे. सूक्ति. कौमुदीव कलानिधे. ।

सर्वष्णै. कविभि. खैरं चकोरैरिव सेव्यते ॥१३॥

चतुःसप्तति-काव्योक्ति-व्यक्ति वैदुष्यसम्पदे ।

अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविद् ॥१४॥

1 खुमस्तमपरं व्यास गङ्गाधर महाकविम् ।

नाटकच्छङ्गना दृष्टा यश्चक्रे भारतौं कथाम् ॥१५॥

2 चिरं स विजयीभूयाद् विश्वनाथ कवीश्वरः ।

यस्य प्रसादात् सार्वज्ञ समिन्वे माटशेष्वपि ॥१६॥

3 क्वचिदर्थ. क्वचिच्छब्दः क्वचिङ्गावः क्वचिद्रसः ।

यक्षैति सन्ति सर्वेऽपि स निबन्धो न लभते ॥१७॥

4 e.g canto V, v 2

5 e.g canto V, v 3

3 Jayantī or Varjayantī

Jayantī was the wife of Kīṣnanātha, son of Durgādāsa Cakravartī of Kotālipādā, Faridpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vīkrampura, Dacca. Some verses are attributed to her.¹ She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS of the Ānanda-latikā are extant, one belongs to the India Office Library² and the other to Pandita Dīnabandhu Sāhityasāstrīn, publisher of Samskṛta-Sāhitya-Parīṣat-Patrikā, 7 R G Kar Road, Calcutta. Pandita Dīnabandhu Sāhityasāstrīn's elder brother began to edit the work³.

The Ānanda-latikā is being published in the Samskṛta-Sāhitya-Parīṣat-Patrikā as the work of Jayantīdevī and her husband. In the following passage in p 2 of this edition⁴ which has not still proceeded far, it is stated that Kṛṣnanātha Kavi composed the work in collaboration with his wife.

आनन्दकः—आर्थः, श्रीमन्नद-नन्दन-चरण-सरसीरह-मनन-परितुच्छित-
विषयरस-श्रीदुर्गादास-चक्रवर्ति-तनयेन पत्नी-सहायेन श्रीकृष्णनाथ-
कविना विरचितमानन्दलतिका-ग्रन्थमधीतवानस्मि ।

Now, we find this passage in toto in the India Office

1 See Sanskrit Poetess, Part A, p LVII.

2 Ms No 4203 (243)

3 As death snatched him away, Pandita Dīnabandhu Sāhityasāstrīn is continuing the publication.

4 Samskṛta-Sāhitya-Parīṣat-Patrikā, Vaishākha, 1347 ; April, 1940

Library MS except the compound पत्नी सहायेन। Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhattacharya himself, e.g. the colophon to the fifth canto इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकाया पञ्चम-कुमुमम्। All other colophons are the same *mutatis mutandis*.

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS at present belonging to Pandita Dinabandhu Sahityasāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS that is supposed to have contained the reading पत्नी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS, not found in the India Office Library MS definitely establishes that Jayantidevi cannot be said to be the joint author of the work —

शाके वेद-मुनीषु-चन्द्र-गणिते (१५७४) पञ्चे वलच्छे मधौ
श्रीमहान्द्य-पदारविन्द्य-युगल श्रीतर्कंवागीश्वरम् ।
नत्वा श्रीद्विज-कृष्णनाथ-बटुना काव्य मया कल्पितं
दोषाविशमपास साधु-हृदयैराख्यादमेतच्चिरम् ॥

The MS in question is dated Śaka 1574 i.e. 1652-53 A D, the date of Kṛṣṇanātha Sārvabhauma himself. When in this MS it is stated काव्यं मया कल्पितं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevī cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the India Office MS, lead to the same conclusion.

Therefore, as the only two extant MSS clearly show that the work was composed by Kṛṣṇanātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable¹. The line आनन्द-खतिका-चम्पूर्येनाकारि स्त्रिया सह is not traceable in any of the above two manuscripts.

4 *Madhuravānī*

Madhuravānī was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravānī is not her real name but only a descriptive title meaning a lady possessed of a melodious voice². We cannot be sure whether she is identical with

1 This cancels our previous view about the joint authorship of Jayantidevī in Sanskrit Poetesses, Part A, Introduction, p LVII

2 चतुर-मधुर वाणी सम्यगाकर्ण्य यस्याः

सदसि मधुरवाणी नाम इत्तं त्वयैव ।

सरस कृति-विधाया साधुमेधाविशेषा-

खण्डिक-पटुरशेषाखम्बुजाक्षीषु सैषा ॥ (190)

Madhūravarnī, one of whose verses is preserved in the Subhāṣita-hārāvalī¹ Unfortunately, the only MS of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant, in any case, no body seems to know anything definitely about its existence On my enquiry Mr M C Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19 4 1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library, again Rao Bahadur Mahāmahopādhyaya R Narasimhbācārya, M A, M R A S, the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS in question had also passed away on 6 12 1936 (Sunday)² The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archæological interest³ The Librarian thought I had better write to his adopted son Mr R Tirunarayana Iyengar at 9, West Park Road, Malleśvaram Accordingly I did so But Mr Iyengar in his turn informed me that he did not know anything about it So one of the outstanding records of the literary

1 Ms f 23, v 77, see pp xviii—xix and 18 of Sanskrit Poetesses, Part A, Contribution of Women to Sanskrit Literature, vol II

2 He deposited it in the Library, see Indian Review, February, 1908

3 He was officer in charge of Archæology, Bangalore

achievements of Indian Women seems to have been lost for ever At present we possess, however, only a short summary of Madhuravāni's valuable work in the Indian Review of February, 1908 As in spite of my best efforts the MS in question could not be traced, the account given below is based upon that article The MS was a palm-leaf one in Telugu script and incomplete

The work was composed by the middle of the seventeenth century A D The poetess was, probably, a native of Mysore The work furnishes no infomation about her parentage We come to know only this much that she was born of a learned family¹ Madhuravāni claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur She is also supposed to be the author of several campūs rich in Dhvani or suggeston, and different versions of the Naīṣadha-kāvya and Kumāra-sambhava

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess Then Madhuravāni offers her homage to various poets including Mayūra and Mankha In the same i e the first canto she gives a graphic description of Raghunātha and the grandeour of his court and relates how the work came to be composed Raghunātha was anxious to have his Āndhra-Rāmāyana translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works² was best suited for

the task One night he dreamt in a dream that Rāma-candra appeared to him and declared that Madhuravānī would be the best for the purpose Next day in the assembly he made his dream known to her who readily undertook the task

The proper subject-matter of the work i.e the story of the Rāmāyana begins with the second canto In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same Cantos V and VI recount the birth and childhood of the four Princes Rāma and others , how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tādakā, how Rāma killed Tādakā and on his way back, restored Ahalyā to life In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court , his marriage with Sītā , and the defeat of Paraśurāma Cantos IX and X describe the festivities in connection with the installation of Rāma ; Kaikeyī's malicious intervention , Rāma's exile , Bharata's failure to persuade Rāma to return Canto XI deals with the mutilation of Śūrpanakhā and the abduction of Sītā The following canto (xii) describes Rāma's search for Sītā, meeting with Sugrīva and the subsequent killing of Bāli Cantos XIII and XIV narrate the search of Sītā by Sugrīva and others , her discovery by Hanumān This brings us up to folio 115 of the MS where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyana is dealt with in folios marked 126, 1 9 and 140, it is evident that the work was completed by the poetess herself Folios 13, 29-30, 105, 116-125, 127-128, 129 139 of the MS are said to have been missing In its

incomplete form the MS consists of 14 cantos and 1500 stanzas

It is evident that high female education was the rule of the society in South India in mediaeval ages Rāmabhadrāmbā, Madhuravānī and others¹ who adorned the court of Raghunātha, Gangādevī and Tīrumalāmbā bear testimony to this

5 Rāmabhadrāmbā

The Raghunāthābhyaudaya was composed about the second half of the seventeenth century A D by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king², her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-साम्राज्य-भद्रपौठारूढ) Nowhere in the work, even in the colophons³, is there any suggestion that she

1 See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyaudaya

² Madhuravānī refers to them in her Rāmāyana-kāvya

विपच्छिकाया चतुरा. प्रगल्भा-

श्रास्त्रेऽतिदक्षा. सरस-प्रबन्धे ।

समीपमेतस्य समेत्य केऽपि

सुभू-जना खख-कला. व्यवृणवन् ॥ (1 78)

सर्वोत्तर-स्वादिस-सखृतान्ध्र-प्रबन्ध निर्भाण-पचेलिमानि ।

यशासि भूयास्यवत् रथ्यन्त्य. सहस्रश. सन्ति सरोजनिला. ॥ (1 82)

2 V 10, p 2,

शब्दार्थ्योर्मर्म समप्रधानं वशवद यस्य वदन्ति सर्वे ।

क्षती स एवात्र क्षतौ सहायो नाथो मम श्रीरघुनाथ-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha On the other hand, her remarks that all others take him to be Raghuvara but she herself and others who know him intimately consider him an incarnation of kīṣṇa¹, her unstinted and unqualified praise for harlots², etc and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII³ all lead to one conclusion, viz, that she was not a Queen, but a Mistress, of Raghunātha Nāyaka

This epic consists of twelve cantos It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage

The first canto gives a description of the beautiful country of the Colas The rivers Tīmraparnī and Kāverī which water the country have also been described at length The birds, animals, creepers, fruits, trees, flowers, etc have also drawn the ardent admiration of the poetess The Colas are said to be very pious

take care to refer to their designations clearly in the colophons or elsewhere, see e.g. Binabāyi's Dvārakā-nattala, and Viśvāsadevi's Gangā-vākyāvalī

1 Canto III, v 5—

वर रघूणा गुण-वैभवे यं वदन्तु सव रसिका वयं तु ।

सहस-कान्ता-जन-सामरस्ये कृष्णावतार हृदि तर्क्याम् ॥

Eg verses 22—24, canto III

See particularly verses XII 57, 68, etc

and the Brāhmaṇas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तञ्चा नगरौ), the abode of Lakṣmi and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs¹, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler, finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex². She also dwells on the prosperity of the people and the sovereignty of the ruler³.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help⁴. Again, he is said to have encouraged female education in his family as well as outside⁵.

1 Canto II, v 19, p 9 —

दिवसुत्सु तिभिर्भुवं भ्रमीभि समवेद्यात्म सम विचेतुकामा ।
बलि-सद्य तुरङ्गमा प्रवेष्टु धरणीं यत्र विदारयन्ति पादैः ॥

2 V 52, canto II p 10, v 53f, op cit, p II
अवला हरिरेकिका निजोरोज्जनयामास पुरेर्ति पद्मजन्मा ।
अस्त्रजन्मनसा यदानताङ्गौरतिशेते गुरुमालज. सुजन्मा ॥

3 Vv 57 and 60, p II

4 V 26

5 V 20 In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god¹, worshipping a tawny cow, retreating to the jewelled house called Kamalā vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (pundra) on the forehead, worshipping Rāma and reading the Rāmāyana²

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic³ and the rest to the description of his court⁴ which was adorned with royal visitors from Kerala⁵, Anga⁶, Magadha, Mālava, Kalinga⁷, Gauda, Āratta⁸, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself⁹

bhadrāmbā, may other poetesses of whom Madhuravānī was one. See below for her translation of Raghunāthā's Telugu Rāmāyana

1 The Sūrya stotra is beautiful , Vv 18-29, pp 18-19

2 The story of the Rāmāyana has been reproduced here in a nutshell , Vv 44-68, pp 20-22 Rāmabhadrāmbā does not make any mention of the exile of Sītā

3 Vv 1—19

4 Vv 20 ff

5 The Malabar Coast
of Bhagalpur including Monghyr

6 The neighbourhood

7 The area, north of Drāvida and south of Orissa,
known as Northern Circars

8 i.e Arāṣṭra or the Punjab

9. V 53 f In his own treatise Sangīta sudhānidhi

In the sixth canto the lineage of Raghuātha has been given, beginning from his great-grand-father as follows —

T̄imma = Bayyāmbil ā
 |
 Cavvā¹ (or Siva) = Mūrtyambikā I (Mūrti-
 or Chevvappa māmba = sister of the
 | Queen of Acyutadeva-
 rāya of Vijayanagara)
 Acyuta (Acyutappa) = Mūrtyambikā II
 |
 Raghunātha Nāyaka²

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rāmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

1	Pārijāta-harana	2	Vālmiki-carita
3	Acyutendrābhyaṇdaya	4	Gajendra-mokṣa
5	Nala-carita		

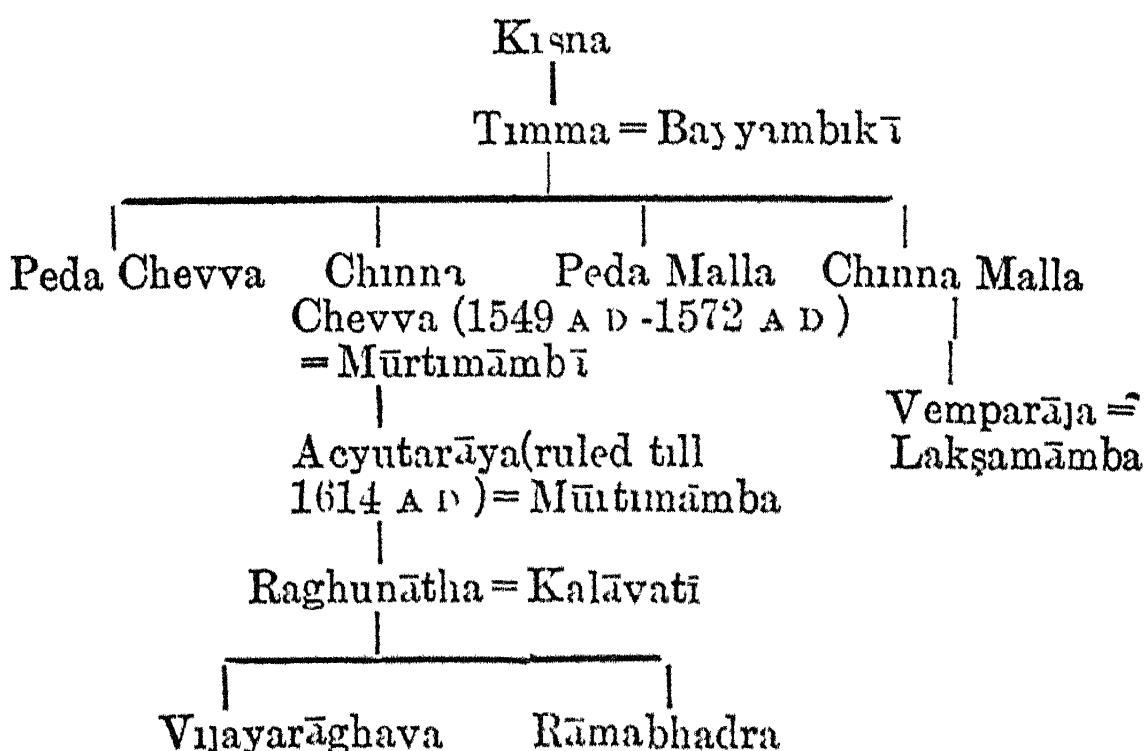
and 6 Rukmīnī-Kiṣṇa-vivāha-yakṣa-gāna A work
called Raghunātha-Bhūpāliya is also attributed to him
See Oppert's lists of Sans MSS in Private Libraries of
South India, II 5550

¹ Cavvā got the province of Tanjore as a marriage-dowry from Acyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyana, son of Govinda Dikṣita (Minister of Raghunātha and Acyuta), III 6—17.

2 From the works referring to Raghunātha Nāyaka of Tanjore, his family-tree may be drawn as follows —

Some of their multifarious activities have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with eclat for the well being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāndya¹ and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-samgraha, MSS 8676 and 8677 of Tanjore, he describes his parentage as follows मूर्ति मान्बा-गर्भ-श्रुति सुक्ताफल-निचय-चेन्नचेवाचुग्रत-वृपाल-पुत्र-सज्जन-स्तोत्रपात्र

described When the Mahomedans¹ invaded Karnāta (Vijayanagara), Venkatadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Venkatarāya On his way to Penugonda, capital of Karnāta, he passed through Candragiripuri² The Murasas³ at Ballālapura put up some resistance, other enemies fled pellmell Raghunātha won the battle Then he came to the rescue of Kīṣnapa Nāyaka, of Tundīra or Tonda-mandala, at that time imprisoned by Venkatadevarāya Out of gratitude Kīṣnapa gave his sister in marriage with Raghunātha

The eighth canto describes the extension of material help by Raghunātha to the Brāhmaṇas tortured by Colaga⁴, to the king of Nepāla⁵ against the Paran-

1 Pārasika rulers of Bijapur and Golkonda

2 Near Belgola, not far from Seringapatam See Vv 59-60, p 37

* 3 The inhabitants of Morasanādu i.e. the northern portion of North Arcot and neighbouring districts

4 Raghunātha was installed king during the life time of his father, see Sāhitya-ratnākara by Yajñanārāyaṇa Dikṣita, son of Govinda Dikṣita

Colaga is mentioned as Solaga, see Purchas, His Pilgrimes, Vol X, chap VII The Sāhitya-ratnākara depicts him in very bad colours

5 Probably, the ruler of the island of Jaffna This cannot be modern Nepal as it is described as an island accessible by a bridge of boats Raghunātha calls himself “नेपाल-भूपाल-खापनाचार्य” in his भारत-सग्रह।

gis¹ hereditary foes of the king , and to Śrīrangarāya, son of Venkatesvara of Karnāta against Jaggarāya the usurper² Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛṣṇapa³, brother in law of Raghunātha, who willingly assisted him quite against the advice of his ministers Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha Kṛṣṇapa fled away like a coward

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help Raghunātha totally vanquished the Parangis or the Portuguese and replaced the king of Nepāla in his former position Then he proceeded to vanquish the rebellious kings of the western countries such as Pāndya, Tundīra, etc and met them at Topūr⁴ on the bank of the Tāmraparnī(locally called *Tāmbarārāri*)

1 Feringees or the Portuguese They dethroned the ruler of the island of Jaffna , see Danvers' Portuguese in India, II, chap VII, pp 206 207

2 He was either the brother in-law or the Father-in-law of the late king Venkatapati He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Venktagiri family See Sāhitya-ratnākara and Raghunātna vīlāsa-nātaka, Act IV

3 He was at Chidambaram in 1599 A D His capital Gingi was bigger than any town in Portugal except Lisbon , see Purchas, His Pilgrimes, vol x, chap. vi, f.n 6

4 Its modern name is Tohur It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāndya, Tundira, etc one after another in quick succession Jaggarāja, the former usurper of the throne of Karnāta, died in the battle field Rāvilla Venka, Mākarāja Rāya, Dalavāy Ceñca¹ and Śākabhūru all fled from the battle-field. The captured king of the Pāndyas was out of compassion released by Raghunātha. Kṛṣṇapa, king of Tundira, again, began to create troubles. Raghunātha's armies marched against him while he himself remained at Tiruvaliyār. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātha².

The next canto begins with a description of Tanjore (Tañjāpura) decorated for the reception of victorious king Raghunātha. Women took a leading part in merry-making. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses³, explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut He describes himself as “चोल धरामण्डल-निखिल-भोग-विभव-निजिताखण्डल” in his Bhārata-sāra-samgraha, MSS 8676 and 8677 of Tanjore

1 His name is also found in the Raghunāthābhuyuda of Vijayarāghava Nayaka

2 In accordance with Purchas, His Pilgrimes, vol x, p 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison

3 Viz, Cītra, Bandha, Garbha and Āśu

easily the disputed points in the works of great philosophers headed by Kanāda and Patañjali, playing the lute and other instruments, etc¹ to the great satisfaction of the king They entertained the king with music and dance Again, they are also eulogised as good cooks² They composed also a large number of panegyrics in various languages³, particularly on his conquests Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families

In the twelfth and last canto of the Raghunāthā-bhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing They sang songs in Jayamangala, Simhalalilā and such other Rāgas and played the tālas called Ratililā, Turangalilā, Rangābharana, Anangaparikramāna, etc They also danced, among others, a particular dance called Raghunātha vilāsa named after the king The work closes with a specially happy picture of the enjoying king

The Raghunāthā-bhyudaya is important from two points of view —

1 As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,⁴ Raghunātha-Bhūpa-vijaya, Raghunātha-vijaya, Raghunātha-viśwakarma, Raghunātha-

1 Canto x1, vv 23 27, pp 63-64.

2 Vv 82 85

3 V 53 See also v 97

4 MSS 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's Sarasvatī Mahāl

nātha-vilāsa-nātaka¹, etc., of Yajñanārāyana, son of Govinda Dikṣita, the Rukmīni-kalyāna,² Kamalīni-kala-hamsa³, Ratnaketa-vijaya⁴, Śamkarābhuyudaya,

Library Yajñanārāyana whose poetic qualities were developed through the grace of Raghunātha

(प्रौढ-श्रीरघुनाथ-भूपतिक्षपा-स्फारीभवत्-साहितौ-
साम्राज्यो निगमागमार्थं-निपुणं श्रीयज्ञनारायणं),

Says of Raghunātha—

जलनिधि-गर्भवास-वश-निर्भर इर्पिषु-
प्रतिहति-हेतु-सेतु-क्षति-नूतनदाशरथे ।
कवि बुध-गायकाभिमत-कल्पन कल्पतरो
जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago

1 This important work which is not *as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvatī Mahāl Library of Tanjore is in possession of only one MS of the same, viz MS No 4487

2 Madras Oriental MSS Library; Author Index, p 68 published by the Adyar Library, Adyar

3. Published from Srirangam, Vanivilas Press

धौर-श्रीचिनच्चव्याच्चुगतधराधौरेय-भाग्योन्नतौ
राज्यं श्रीरघुनाथ-नायक-विभौ रज्येत् सहस्रं समा. ॥

4 Ratnaketa's i.e Śrinivāsa Dikṣita's wife, mother of Rājacūḍāmani Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She

Ānānda-Rāghava¹ and Kāvya-darpana² of Rājacūdāmanī Dikṣita, son of Ratnakhetā Dikṣita ; the Hari-vamśa-sāra-carita and Sāhitya sudhā of Govinda Dikṣita, Minister of both Raghunātha Bhūpa and his father Acyuta , the Sangita sudhā,³ Mahābhārata-samgraha,⁴ Rāmāyana sāra-

used to attend the meetings, join the debates, etc along with her husband Once she was late in attending a meeting and on her husband's query as to the reason of her delay, she gives the following reply —

वेणीभूतेषु केशेष्वसित-फणि-धिया द्रष्टुमागत्य केकौ
पञ्चादारम्य योङ्गु प्रतिशिखि मनसा तैषु विस्तश्चितेषु ।
भूयो धम्मिलितेषु प्रकट घन-धिया नर्तनायोज्जजृम्भे
तन्नन्तत्तालोकनाम्भे प्रियसख ममभून्मण्डनश्चीविलम्ब. ॥

She praises her husband and retorts the Northern scholar in the following song which she is reported to have sung —

विपश्चितामपश्चिमे विवाद-केलि-निश्चले
सपदजित्ययदमेव रद्धखेटदीच्छिते ।
वृहस्पति क जल्पति प्रसर्पति क सर्पराढ्
असन्म् खश्च षड्गुख सुद्गुम्खश्चतुम्खः ॥

1 Govt Oriental MSS Library, Madras, Descriptive Catalogue, MS No 12495

2 Large number of MSS in Madras Oriental MSS Library in Grantha and Telugu characters Vizagapatam ed, 1886-87 Vanī Vilas Series, No 15, Srīrangam, [1925-26]

3 MS belonging to Madras Govt Oriental MSS Library , See Author Index, p 64

4 Also known as Bhārata-sāra-samgraha and

samgraha,¹ etc., of Raghunātha himself, Pārijāta haranā-nātaka of Kumāra Tātācārya², Ātma-parikṣā of Bhāskara Diksīta,³ etc.

2 As a record of women's achievements in the field of Literature The claim put forward by the poetess that she was Sāhitya-sāmrājya bhadra pīthārūdha is no vain outburst She asserts that she could make verses in eight languages and was an expert both in Śatalekhinī as well as Samayalekhinī⁴ That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos

In the work women play a prominent part indeed Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well The remaining cantos are concerned with warfare and struggle in which also women figure prominently

* The poetess compares the hero throughout the book with Rāma of the Rāmāyana Both Raghunātha and

Bhārata samgraha, MSS 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library

1 MSS 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library

2 Son of Venkatācārya and grandson of Śrinivāsa-guru, MSS 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library *Not available in print*

3 MS No 7525 of Tanjore Serfoji Mahārāja's Sarasvatī Mahāl MSS Library

4 See the colophon to any canto of the work

Rāgakunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu¹. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts²—says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sītā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed in इद्रवज्ञा, उपेन्द्रवज्ञा or उपजाति। A large number of verses is composed in मालभारिणी। There are some verses in पञ्चचामर, प्रबोधिता and मञ्जुभाषिणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments³, suffers from one great defect—the language is rather

1 Canto vi Mūrtiyambikā and Acyuta had to undergo severe penances for obtaining the son —

एवविधं नन्दनमित्यवक्त्रे भजेमहि श्रीरमणं प्रसाद्य ।

विना तपोभिर्विविधैर्जगत्या भजन्ति के वा सुत-रूप-भाग्यम् ॥

2 Canto xii, v. 89 (last verse of the work)

अधिकश्रियमच्युतेन्द्रसृनु रघुनाथं रघुनाथमेव साक्षात् ।

हृदये कलयन्ति ये महान्तः परमानन्दभरात् एव धन्याः ॥

Cp. viii, 99.

3 Canto viii, v. 10, व्यतिरेक ।

stiff. Unlike the Madhurā-vijaya of Gangādevī, it lacks spontaneity and easy grace. Her Sūrya stotra¹ in the fourth canto is beautiful. The summary of the Rāmāyana² in the same canto seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyana³.

6 *Tirumalāmbā*

Tirumalāmbā flourished in the first half of the sixteenth century A.D. The Kalahasti Inscription, No 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529. He reigned till 1542. As the present work describes Acyutadeva as a king, it must have been composed between 1529 and 1542.

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Vitthala temple at Hampi, commemorating the gift of Suvarna-meru or a mountainous heap of gold by king Acyutarāya⁴. The inscription

” ” vv 41-42 , प्रतिवस्तूपमा ।

” ” v 34 , विषम ।

” ” vv 53, 56 and 59 , अर्थान्तरन्यास ।

1 Vv 18-29 2 Vv 43ff

3 Unfortunately this Rāmāyana is no more extant. He is the reputed author of several Telugu works but only one of them, viz., the Vālmīki-carita is preserved in Tanjore MSS Library.

4 Epigraphic Reports, No 9 of 1904

records her name as Oduva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end¹ she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वख) to the King and his confidante (विश्वासम्)². So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such³. This is supported by other important works like the Acyutarāyābhodaya of Rājanātha Dindimakavi⁴. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-parinaya-

1 See the next foot note

2 The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वखविश्वासमुवा Shows that she was a queen of the Emperor". We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3 P 148, पट्टाभिषेक-महिषी-पदमप्यमुष्यै दत्त्वा, etc

4 Madras Govt MSS Library, 3MSS, p 9, Alphabetical Index

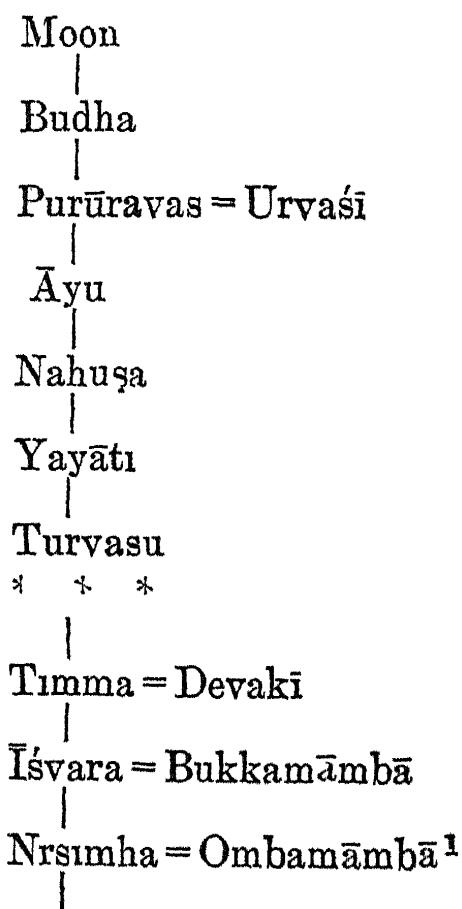
campū also is there any reference to Tirumalāmbā, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbā speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact¹

1 The colophon —इत्येकवाराकर्णनमात्र-दृढावधारित-नव्य-
काव्य-नाटकालङ्घार- पुराणागम- रहस्य सारस्यानुबन्ध-समिन्धान-खाभा-
विक-प्रतिभानुभावया, विद्या- विशेष- निरवद्य- विद्वद्वर- सकल-कविकुल-
श्रवणानन्द—चिन्तितानन्ताभीष्ट- फलाश्रयण विश्वाणन—कामगवीभवद-
श्रीष-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित- सरस-प्रबन्ध-सन्दर्भया,
विविध- विद्या- प्रगल्भ- राजाधिराजाच्युतराय—सार्वभौम- प्रेम-सर्वस्व-
विश्वासभुवा, निरूपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया,
निखिल-लिपि-विलेखन-नियत-वितरण-क्रतहस्त-हस्तारविन्दया, विरच्च-
चञ्चल-नयना-नखाञ्चल-समुद्रच्छित-विपञ्ची-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-
विकस्तर-कण्ठ-खरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-
शतपर्णासन-वरवर्णिनी मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-
विरचित-वाजपेय-पौरेष्ठीक-सर्वतोमुख-महाब्धर-द्विजवर- वितीर्णमाणा-
श्रीर्विशेष-परिपोषित-भाग्य-सौभाग्यया, नियत-रक्षित कवि-कुटुम्बया
तिरुमलान्धया निर्मितं वरदान्विका-परिणायनाम् चम्पू-काव्यम्
आचन्द्र-तारकाम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā parinaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.



1 Her cowives were Tippāmpa, mother of Vīranarasiṁha and Nāgamāmbā, mother of Krṣṇadevarāya, grandmother of Tirumala and Tirumalāmbā and great-grandmother of Krṣṇa and Pedda Timma. Vide Acyutarāyabhudaya by Rājanātha Kavi.

Acyuta¹ = Varadāmbikā

Venkatādri²

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Ācārya, later on known as Vidyāranya, author of Kāla-Mādhava, Jaiminiya-nyāya mālā, etc,

The accounts of Narasimha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-parinaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Acyutarāyābhudaya of Rājanātha³. Then he conquered the ruler of Seringapatam, captured the forts of Dumakur and Taraśangī and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasimha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīramāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

1 His brother was Ranga, father of Sadāśiva

2 Known as Cina Venkatādri

3 कंस यथा कैटभजिद्वलेन समन्वित सैनिकमङ्गहन्ता ।

मदप्रवृत्तं मरव मधित्वा महीमहेद्वो मधुरामहापौत् ॥३१॥

महेद्व-लोकं मरवाय दत्त्वा मध्येसमौक मधुरा स जहुे । ३२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tīrumalarāja. They had, after a considerable time, a son called Cīna-Venkatādri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Venkatādri (Tīrpati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cīnāvenkatādri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasimha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara¹, Tonda mandala (Tundīra-deśa)², Cola³, the river Kāverī⁴, Adam's bridge⁵, Seringapattam (Śrīranga-pattana)⁶ represent vividly the topography of Southern India of the sixteenth century A D.

1 Pp I9 25, विद्यापुरी वौरवर स्खधाम्ना व्यदीतत व्याप्त-
जगत्त्रयोक् ॥ And pp 83-84

2 Pp 25-34 (single sentence)

3 P 34 4 Pp 35 43 —सान्द्रतरतट, etc —

कवेरज्ञाया कलितोरु-भोगान् दृष्ट्वा पुरो दक्षिण-कूलभोगान् ।
वरुथिनी वल्मी-परिश्रमातीं निवेशयामास नृपालसि ह. ॥

5 Pp 78-79

6 Pp 79-80

The Varadāmbikā-parinaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas¹. But sweetness and simplicity are not altogether wanting, for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace², the advent of the spring, etc³.

1 Dandin's Kāvyadarśa, I—

ओज समासभूयस्तुमेतद् गदास्य जीवितम् ।

2 प्रविश्य तस्मिन् प्रमना नृपाल-

खा राजकन्या विधिनोपयम्य ।

श्रियं पयोधेरिव श्रेष्ठशायी

समानयत्ता सदन खकीयम् ॥ V 127

The king now enjoys himself in her company —

पट्टाभिषेकमहिषीपदमप्यमुष्यै

दत्त्वाऽधिकप्रणयदर्शित कौतुकश्चौ ।

कौणीपति सह तयाऽन्वभवत् समस्तान

विख्यातराग सुभगान् विषयोपभोगान् ॥ V 128

3 At the advent of the spring, everybody is gay, none the less the youthful ladies —

आराम-कामास्त्र-निकेतनैऽस्मिन्

अस्मासु सर्वायुध-हारिणीषु ।

चूताङ्गुर तस्य पिका प्रियास्त्रं

चञ्चौ निधायेव ससुच्छलन्ति ॥ V 139

and eversomore the Queen —

एवविधैर्नंसं-वचोविलासै सखी-जनस्य श्रवणातिथेयै ॥

अज्ञात-पुष्पावचय-प्रयासा देवौ तदा कम-गतैरचारीत् ॥ V 140

And so on (see vv 166, 157, etc)

The high soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening¹ —

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुरुविन्द-पिघाने ।

चपलेन बाल-शशिना व्यपनीते ।

घुस्तणं वियन्मध्व-नील-करण्डाद् —

गलितं यथा घनमट्टयत सन्ध्या² ॥ V 158

Again, the sun behaves like a chamberlain of Lord Nārāyana who makes Lakṣmi (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣiroda —

सागरोदर-शयस्य मुरारे॑ कञ्चुकौव विलसत्कर दण्ड ।

इन्दिरा द्वामणिरस्त्वज-गेहादाल्मनैव सह नूनमनैषीत³ ॥ V 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow— yet at times we get indeed fine imageries couched in beautiful language

1 Pp 170-173

2 P 173

3 The idea is —Lakṣmi has to leave her paternal residence as it were for the house of her Lord Nārāyana in the company of his chamberlain, the sun, in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anuprāsa and yamaka, and of arthāntara-nyāsa, parīsamkhyāna, vīrodha, śleṣa, sahoktī, svabhāvoktī, etc. Here similes and metaphors are apt, novel and striking.

Tirumalāmbā uses, among others, the following metres. Drutavilambita, rathoddhatā, śālinī, svāgatā, aupacchandasīka, vamśastha, kalahamsa, mañjūbhāṣīnī, praharsīnī, pīthvī, narkutaka mālinī, śikharīnī, vīyogīnī and harinaplutā.

From the accounts given above it is seen that Queen Gangādevī and Queen Lakṣmī, Madhuravānī, Tirumalāmbā, and Rāmabhadrāmbā, i.e. all the poetesses dealt with above except Devakumārikā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājñī is a modern poetess, Gangādevī is the oldest of them all. Madhuravānī and Rāmabhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if a contemporary at all, of Rāmabadrāmbā and Madhuravānī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं साम्बमहं^१ वन्दे विद्या-विभव-सिद्धये ।
जगत्-सूति-हरं शम्भुं सुरासुर-समर्चितम् ॥ ^२
2. गुञ्जट्-भ्रमट्-भ्रमर-राजि-विराजितास्य^३
स्तम्बे रमाननमहं नितरां नमामि । ^४
यत्-पाद-पङ्कज-पराग-पवित्रिताना
प्रत्यूह-राशय इह प्रशमं प्रयान्ति ॥ ^५
3. शारदा वस्तु शारदाम्बुज-
खानना मम मुखाम्बुजे सदा ।
यत्-क्षपा-युत-कटाक्ष-भाग् यतोऽ-
भाग्य-लोपमयमेति मानवः ॥ ^६

1 cp. RaghV, 11, गौरी, v 1, Sanskrit Poetesses, (henceforth abbreviated as SansP) part A

2 M अनुष्टुप् ।

3 Swarms of bees are supposed to enjoy themselves on the sweet scented elephant-face of गणेश ।

4 In rituals, गणेश is to be worshipped first of all He is the remover of all evils and is always addressed as विना-विनाशन ।

5 M वसन्त-तिलक ।

6. M रथोद्धता ।

(2)

4 स भूयाद् एक-लिङ्गेशो¹ जगतो भूतये विभुः ।
यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥²

5. यदेक-लिङ्गं³ समभूत् पृथिव्या
तेनैक-लिङ्गे त्यभिधाऽभ्यधायि ।
चतुर्दशी माघ-भवा हि क्षणा
तस्या समुद्भूतिरभूच्छिवस्य ॥³

6 तदा मुनीना प्रवरस्तपस्त्री
हारौत-नामा⁴ शिव-भक्ता आसौत् ।
स एक-लिङ्गं⁵ विधिवत्-सपर्या-
विधेरतोषिष्ठ⁶ शिवेष्ट निष्ठः ॥⁶

1 For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj), vol 1, pp. 534 ff. एकलिङ्ग is the family deity of the राणों of Chitor

2 M. अनुष्टुप् ।

3 M इन्द्रवज्रोपेन्द्र-वज्रा-सिशीपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod , AnnRaj, Annals of Mewar, Chap. II, p 235

5 The root तुष् is अन्तर्भूत-रथ्य here The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदभिच्छन्ति परम्परदिना क्वचित् ।

कदाचित् कुप्यते माता भीदरस्या हरीतकी ॥

6 M. इन्द्रवज्रोपेन्द्र-वज्रा सिशीपजाति ।

(3)

7 वापाभिधो रावल¹ उन्नतेच्छो
हारातमेनं गुरुमन्वमस्त ।
विद्या-प्रसादोदय-बुद्धि-हृष्टैर
यथा² मरुत्वानिव वागधीशम् ॥

8 तस्योपदेशेन समग्र-सिद्धे-
र्वापानृपस्याथ बभूव सिद्धिः ।
आराधनात्तुष्टिमतोऽस्य शशो-
स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥

9. ३ सूर्यान्वयोऽसाविव तिर्गम-रश्मिः
प्रताप-संशोषित-कार्दमारिः ।
समुच्छुसत्-खोय-मुखाख्युज-श्री-
दूरैभवद्दृष्ट-खलान्धकारः ॥

10. अथाभवद् राणा-पदं वितन्वन्
राहप्प-राणः⁴ प्रथितः पृथिव्याम् ।
तदादि तदु-वंश-भवा नरेन्द्रा
“राणे”ति⁵ शब्दं महितं भजन्ते ॥

1 See p 238 of the AnnRaj for this name

2 यथा in the sense of इव is redundant here

3 For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj , p 87 f For the राणा being the direct descendants of राम, of the solar line, see op cit , p.88.

4. An ancient bard of Bappa Rawal's family , he succeeded Bappa in Samvat 1257, A D 1201. He ruled? thirty-eight years.

5. A change introduced by राहप्प from the title रावल to

11. रणे स्थिरत्वन्तु तदा¹ नृपाणा
 दिनाधिनाथान्वय-सम्भवानाम् ।
 चतुर्दिंगन्त-प्रथितं हि राण-
 पदं हि तत् सार्थकतामवासम् ॥

12. राहप्प-राणाङ्गरपाल आसौद²
 धनुभृतां मुख्यतरः मृथिव्याम् ।
 जितारि-वर्गः परम-प्रधानः
 सुश्राव्य-कीर्तिर्नरवन्नरेन्द्रः ॥

13. दिनकरसु ततोऽप्यभवत् सुतो
 दिनकर-दुत्ति-भाड् नरपालतः ।
 अवनि-मण्डल-भूपति-मण्डलौ-
 मुकुट-रत्न-विराजित-पत् कजः³ ॥⁴

14. यशकर्ण इहाभवत्ततो
 यशसैवातिसमुज्ज्वला भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा skilful in warfare , रण जानातीति राण ।

I. सदा ?

2 Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पझ , which grows in क or water.

4. M. द्रुत-विलम्बित ।

(5)

बुभुजि युग¹-दीर्घ-बाहु-भृ-
निज-वौरत्वमवन् द्विषत् स्वपि ॥ ²

15. ततसु नागपालोऽभून्नागायुत-बलोत्कटः ।
शशास वसुधामेता प्रजा धर्मेण पालयन् ॥ ³

16 ततोऽभवत् पूर्ण-मनोरथोऽयं
क्षपाण-पाणिः किल पूर्णपालः ।
पूर्णं सुखैः पालयतीति विश्वं
तत्-पूर्णपालत्वमधायि तेन ।

17. तस्मादभूदुग्रतरस्य पृथ्वौ-
मल्लोऽरि-हस्तिष्विव हस्ति-मल्लः ।
ये युद्ध-मल्ला बल-दर्प-नद्वा-
तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् भुवनसिंहोऽभूद् धराधीशो महेन्द्रवत् ।
युधि भूपाल-मातङ्गाः पलायन्ते यदीक्षिताः ॥ ⁴

19. तत्-सूनुरुग्नः किल भौमसिंहो⁵
भयंकरो भौम इवाहितानाम् ।

1 AmarK , III 3 24, p 192, “यानाद्यड्गे युग पुसि” , see also चौरखामिन्’s interesting note on the same, op. cit , cp KalpDK p 104, v 137 , AbhCin, 3 420, p 302

2. M सुन्दरी or विशेषिनी ।

3. M शीक ।

4 M शीक ।

5 For a detailed account about him, see AnnRaj., p. 276 f He fell in the battle, in 1303 A D , against Alla-o-din.

(6)

एकातपत्रा^१ भुवमेत्य वीरो
निष्करणकां दीर्घं-भुजो^२ बुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो^३

भुवं समग्रां प्रथितः शशास ।
जयो हि यस्मिन् स्थिरतामुपेत्य
युनर्न कस्मिन् स्थिरता बभाज ॥

21. तदाक्षजः सागर-धीर-चेता

नान्मा ततो लक्ष्मणसिंह^४ आसौत् ।
यो मेघ-नाद सुविजित्य गोभिः
स्थितो हि रामानुजवन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपो^५

भू-मण्डलाखण्डलता जगाम ।
लसद्विष्ट-कुञ्जर-मस्तकोद्यन्-
मुक्ताभिराकीर्ण-पदार्थ-भूमि ॥

1. Note the समाधि or Transferred Epithet here

2. All the heroes are proverbially possessed of long arms, see the description of Arjuna in the MBh , Ragh V.I 13.

3 The favourite son भौमसिंह who survived his father, mother and brothers

4. According to Tod, लक्ष्मणसिंह ascended the throne before भौमसिंह and अजयसिंह। सागर is not mentioned in the Annals

5 See p 280, AnnRaj, acc to which he was the elder brother of अजयसिंह ।

(7)

23. ततोऽरिसिंहादभवद्भूमीरः¹

समिष्ट-तेजा इव शमुरीघ्नः ।
शिरः-खलत्-खर्धुनि-सुप्रवाह-
पवित्रिताशेष-जगज्जनौघः ॥

24 यश्वैक-लिङ्गस्य शिवस्य लिङ्गं
पुनर्वशिल्वादृत्पुहधार ।

शिवाज्ञयैव प्रमथाधिनाथ-
सेना-विधि' स खयमन्वकार्षीत् ॥

25. हमीर-देवादलभत्² सुर-श्री-
र्यः क्षेत्रसिंहः³ पितुरेव राज्यम् ।

यस्मन् महीं शासति वीर-वर्ये
स्थिता श्रुतौ तस्करता प्रजासु⁴ ॥

1 Son of अरिसिंह and the Chundano Rajputnee It was the last wish of his grandfather भौमसिंह that he would be offered the throne after the death of his uncle अजयसिंह । Thus was expelled from the throne सुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own The गुरुँs of Nepal also originated from another Rajput prince who was also expelled from Chitor

2 According to the dictum, अपि माष मष कुर्याच्छन्दोभङ्ग न जातु-चित्, the poetess makes अलभत् अलभत् for the sake of metre

3 See Ann Raj , p 285 He ruled Chitor from 1364 to 1382 A D Worthy son of हमीर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry

4. cp RaghV I 27

(8)

26. लच्छ-व्यधान्¹ योध-गणान् विधत्ते

लक्ष्मावधि द्राग् धनमत्र दत्ते ।

यो लक्ष्म-वारं विबभज्ज शत्रू-

² लक्ष्माभिधोऽस्मादुद्भूत्वरेन्द्रः ॥

27. मकार-वाची खलु विष्णुशब्द

उकार-वाची किल शम्भुशब्दः ।

तौ चेतसि स्वे कलयत्यमौक्षणा

तस्मान् पो मौकलः इत्यभाणि ॥

28 स मौकलः सर्व-गुणोपपन्नः

सम्प्राप पुत्रं किल कुम्भकर्णम् ³ ।

1 व्यध means वेध , see AmarK , 3 2 8, p 184

2 लक्ष्मिह assassinated चेतसिह and ascended the throne of Chitor in 1382 A D He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodı He contributed to the prosperity of his country in various ways

3 He ascended the throne in A D 1397 against the interests of his elder brother चख who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चख came back to Chitor and drove off the usurpers, the father and brother of his step mother This powerful king was assassinated by the natural brothers of his father.

4 कुम्भ had to face difficulties at the beginning of his reign (1433 A D). He sought the help of the prince of

(9)

यः कुम्भ-जन्मेव विपक्ष-सैन्य-
महार्णवस्थान्य इहावतीर्णः ॥

29. यः कुम्भकर्णादपि युद्ध-शाली
यः कुम्भकर्णारि-मनाः¹ सदैव ।

यः कुम्भि-दाने² धृत-चित्त-वृत्तिः
स कुम्भकर्णेत्यभिधा बभार ॥

30 स रायमल्लो³ गुरु-कुम्भकर्णाद्
भुवं समग्रा विधिवच्छशास ।
यं रायमल्ल प्रति मल्ल-योद्धा
धरा-तत्त्वेऽस्मिन् न बभूत कश्चित् ॥

Marwar which was a really right step to success in life He married जौरावाई, the famous Hindu Female Saint and Poetess He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उद्यसिह, who assassinated him in A D 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar

1 कुम्भकर्णारि is राम । That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गीविन्द, a devotional work (published by the निष्ठ-सागर Press)

2 Who constantly offered gifts just as an elephant emits ichor. कुम्भिनो दानम् इव दान तस्मिन्, note the pun on दान । In the case of the elephant, दान means ichor and in the case of the King it means gifts कुम्भ-दाने ? i.e., who liberally offered pitcherfuls of gold, silver, etc

3 रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

(11)

येन विश्व-वलयैक-भूषणं
भूमृतोदयपुरं विनिर्मितम् ॥

34 १ प्रतापसिंहोऽथ बभूव तस्माद्
धनुर्धरो^२ धैर्य-धरो धरित्राम् ।
स्त्रे चक्षाधिपैः क्लब-कुलेन सुक्तो
धर्मोऽप्यथैनं शरणं जगाम ॥

35 प्रतापसिंहेन^३ सुरक्षितोऽसौ
पुष्टः परं तुन्दिलतामगच्छत् ।
अकर्वर-स्त्रे चक्ष-गणाधिपत्त्य
परं मनः-शत्र्यमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1 प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king.

2 By लक्षणा, it means here धनुर्धर-तम् ।

3 Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of विकानीर, अन्वर, माडीयार and his own brother सागरजी। Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the सौसीदियास must leave aside their houses on the plains of Mewar and live with him in the hills. When मानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, मानसिंह promised to see the downfall of Mewar and प्रताप even

36. अशेष-भू-मण्डल-मण्डन-श्रीः
 समय-भूमावमरेन्द्र-कल्यः¹ ।
 आसंखु तेनैव कृताः सुमार्गी
 भूपैः स्व-वंश्यैरपि येषु चेले ॥

at the cost of his life,—in his own words if his name was मान। No sooner had he reported the matter to Akbar than he sent Prince Selim to take revenge for the insult flung at his maternal uncle by प्रताप। The consequence was the battle, in July, 1576 A D, of Haldighat which has immortalised the name of प्रताप। When the gallant द्वितक, प्रताप's steed, breathed his last, शक्तसिंह, a born enemy and kin of प्रताप, saved his life प्रताप endured all sorts of difficulties that are even not imaginable, still he never submitted to his foe Akbar His last permanent grief was that he found in Amarasingha an unworthy heir

I अमरसिंह succeeded his father प्रतापसिंह in 1597 A D As Akbar had consolidated his powers now, the remaining part of Akbar's reign (8 years) was rather a quite time for the राजा। Since then Jehangir kept him constantly busy in warfare, though he himself and his son Purbez were not infrequently defeated by the राजा। However, repeated attacks of the Mogul King wrecked the fortune and forces of Chitor so much so that when Khoorum, later on known as Shah Jehan, attacked her again in 1613 A D, she could hardly resist the attack Consequently Amara proved to be the unfortunate ruler of Mewar who had to exchange greetings with the Mogul emperor His son जगतसिंह was to be sent at his 12th year to the court of Jehangir to pay him homage on his behalf.

37 तस्मादभूत् कर्ण-समान-दान-
 प्रवाहभृद् भूभृदिहैव कर्णः¹ ।
 ततो जगत्सि²-हृ-धराधिपोऽभृद्
 भाग्याधिपोऽसावमरेन्द्र-कल्पः ॥

38. तेनोर्जिता षोडश-दान-माला
 मान्धाट-तीर्थादिवरेषु तेने ।
 राजाङ्गनस्याग्रत एष विष्णोः
 प्रासादमध्यं लिहमाततान ॥

39. ततोऽभवद् भूमि-पतिः पृथिव्या
 धराधिराजः किल राजसिंहः । ³
 येनेह पृथ्यौ-बलयैक-रूपं
 सरः⁴ समुद्रोपममन्ववन्धि ॥

40 दिल्ली-पतिमालिपुरः पुरं यद्⁵
 बाठ बलद्व-भूरि-बलश्च कुन्य ।

1 कर्ण became the ruler of Mewar in 1621 A D.

2 जगत्सि ह succeeded his father कर्ण in 1628 A D He reigned for 26 years rather peacefully

3 राजसि ह succeeded his father जगत्सि ह in 1654 A D

4 The lake called Rajsamudra was a national undertaking named after the then ruler राजसि ह । It was excavated to relieve the people of pestilence, famine, etc The excavation continued for seven years

5. He plundered मालपुर which was on the आजमौर frontier.

धराधिपत्य विधिवद् विधाय
शक्रासनस्यार्धमथाधितष्ठौ ॥

41 तदङ्ग-जन्मा जयसिंह-राणी¹
भुरं धरित्रा विभराख्यभूव ।
यो दान-दाक्षिण्य-गुणैक-सिन्धु-
भग्याधिको बुद्धिमता वरिष्ठः ॥

42 वृणामहं भूमि-पति² यदुक्ता
क्षणे न सत्यं जयसिंह-राणी ।
वचोऽस्ति यदृ वेगवतौ तदीया
सरः क्षता सेतु-विवन्धनेन ॥

43. अमर-³नर-पतिस्त्रत्-सूनुरेवाभवद् यः
सकल-नर-पतीनामेष मूर्धन्य आसीत् ।

1 जयसि ह succeeded his father राजसि ह in 1681 A D He had a miserable home-life As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणी ।

2 BhG , 10 27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second

3 This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule He vehemently protested and led a serious campaign against the re-introduction of the Zezeya tax by the Mogul ruler Ferocksere

(15)

विधि-विरचित-रेखा यो दरिद्रो भवेति
स्व-विहित-बहु-दानैरर्थिनामावमाष्टि ॥¹

44. शिव-प्रसादाद् वर-सद्विलास-
पदाभिधं सौधमथातनिष्ट ।

स राज-राजाद्रि²-समान-मानो
महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं³ जग-मन्दिरं यन्-
मध्ये-समुद्रं रजतोद्धयः किम् ।

अकारि तेनामरसिंह-नाम्ना
विभाति वैकुण्ठभिव हितीयम् ॥

46. अथामरेन्द्रश्च सुरेन्द्र-कल्पो
हठादसौ प्राहपुरं बभज्ञ ।

ज्वलद्धुताशाबलि-दिग्ध-दोर्च्छ-
स्तम्भं बभौ किंशुकयुग् वनं वा ॥

47. अखण्डिताङ्गं⁴ भुवन-प्रकाशं
विस्तारिताशं⁴ किरणैक-रम्यम् ।

1 M. मालिनी ।

2 i.e कैलास ।

3. तडागस्य अन्त अन्तस्तडागम् । अव्ययमिति योग-विभागात् समाप्त ।

4. The moon, which extends the horizon

(16)

यः कौर्ति-चन्द्रं प्रविधाय भूमौ
बलारि-लोकं¹ बहु-वित्तदोऽगात् ॥

48 वंशो विस्तारिता यातु राण-भूमि-भुजामयम् ।
यावन्मेरुधरा-धारौ यावच्चन्द्र-दिवाकरौ ॥²

इति देवकुमारिका-नाम-राज-भाट क्षत-वैद्यनाथ-प्रासाद-
प्रशस्तौ वंश-वर्णनम् ।

1. The region of बलारि i.e. Indra , so इन्द्र-लोक is meant here

2. अनुष्टुप् ।

अथ द्वितीय-प्रकारणम् ।

49. तदङ्ग-जन्मा भुवनैक-बीरो

भू-मण्डलं भूषयतौह नित्यम् ।

स'ग्रामसिंहः श्रुति-शास्त्र-धर्मा¹

धर्मावितारः प्रथितः पृथिव्याम् ॥१॥²

50. मुन्यङ्ग-सप्तेन्दु³-युताब्द-शुक्रा⁴-

मासे सिते नाग-तिथौ⁵ गुरौ च⁶ ।

पट्टाभिषेकोत्सव-सन्मुहूर्त⁷

सग्रामसिंहस्य शुभं तदासीत् ॥२॥

1 भर्मा ?

2 The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा, or उपजाति, their combination except in a few verses, where the metres will be separately noted

3 मुनि = 7, अङ्ग = 6, इन्दु = 1.

Therefore the date of सग्रामसिंह's accession to the throne is the 1767 Samvat i.e 1710 II A. D Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D

4 1 e ज्यैष-मास ।

5 1 e. the अष्टमी ।

6. 1 e Thursday.

7. So the coronation of सग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्यैष in 1710-II of the Samvat era

51. पुरोहितः श्री-सुख-राम-नामको

वृद्धः सुराणामिव यो हृहस्यतिः ।
 सर्वं तनोति स्म विधिं विधानवित्
 पट्टाभिषेकोत्सव-योग्य-मन्त्रतः¹ ॥३॥²

52. तीर्थीदकै. काञ्चन-कुम्भ-संस्थै-
 सूर्याभिषिक्तोऽथ नृपः स-मन्त्रैः ।
 ततस्तु नेपथ्य-विधिं दधानो³
 घर्माभिसुक्तार्कं इव व्यराजत् ॥४॥
53 अशोभतासौ भ्रम्मु⁵-कामुकेन
 मतङ्गजेनेव मदोत्कटेन ।
 क्रामन् पुरीं देव-पुरीमिवेन्द्रो
 लोकाभिरामां नर-देव-नद्याम् ॥५॥

1. For the Vedic sources of these mantras, see TaitSamh. 1. 8, TaitBrah. 1. 6-8, PancBrah. 18. 8-11, AitBrah. 7. 13-8, SataBrah 5, 2 3 5. 5. ApasSS. 18, BaudhSS 12, KatSS. 15, AsvSS 9. 3, 4, SanSS 15. 12-27, 16. 18, LatSS. 9. 1-3, VaitS. 36. ManSS 9, KatSamh. 15, MaitSamh. 2. 6, VajSamh. 10. 10.

2. M. वश-स्थविल ।

3. Having put on (royal) robes

4. घर्म means summer, see AbhCin 2. 218, p. 127. So घर्माभिसुक्तार्क would mean the sun in the rainy reason.

5. अशोभयत् सोऽभम्मु—? अभम्मु means पूर्व-दिक्-करिणी, so her lover is पूर्व-दिग् गज 1 e, ऐरावत । Cp. AmarK, 1 I. 46, p. 10. “ऐरावती अभम्मु-वस्त्रभा ।”

५४. यस्याभिषेकाख्यु-समार्द्रे-विदी

यावन्न चाऽऽश्यायत^१ तावदेव ।

सुदुःसहः शत्रु-गणैः प्रतापो

दिग्न्तराख्येव समस्यगच्छत् ॥६॥

५५. ततो निजस्योङ्गत^२-वंश-नाम-

धर्म महोग्रं रावलेश^३-पुत्रम् ।

मेवातिनामेव पराजयाय

स'ग्राम-^४नामानसुपादिशत् सः ॥७॥^५

५६. कायस्य उग्रः किल कान्यजिह्म् य-

स्तमादिशहृ दुष्ट-वधाय वौरम् ।

गतौ तु युद्धाय महोजसौ तौ

यत्रास्ति मेवातिगणः स दृप्तः ॥८॥

— १. श्यै is a गत्यर्थक root , when preceded by आ—it, however, means to dry up, e g पथश्वाऽश्यान-कर्दमान, RaghV iv. 24

२. The reading निजस्य is wrong, both grammatically and in sense

३. रा should be र , the line is, as at present, metrically defective.

४. This सग्राम is रावलेश पुत्र सग्राम and not identical with the king

५ See verses 9-10, प्रकरण 4

57. ल्लेच्छाधिपैस्त्रैरपि युद्ध-दक्षैः
 संग्रामसिंहस्य च योद्धृ-मुख्यैः ।
 धीरं महा-चित्र-करं नियुद्धं¹
 देवासुराणामिव तत्र आसीत्² ॥८॥

58. तज्जन्य-भूमेरिदमन्तरालं
 पतञ्जलज्जग्रोतिरिव व्यरोचत्³ ।
 निस्त्रिंश्च⁴-वाणावलि-कुन्त-शक्ति-
 प्रासादिभिस्त्रव दिवापि तून⁵ ॥९॥

59 द्लेलखानो रण-रङ्ग-धीर-
 स्तं मावसि हो⁶ युधि संजघान ।
 स चावधीत्तं समरेऽपि देवा-
 सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥११॥

1. Personal struggle or close fight

2 चासीत् ? otherwise, the metre becomes defective.

3 The form may either be व्यरोचत् (लड्) or व्यरुचत् (लुड्) । In either case, the metre remains defective

4 It is a kind of weapon See AmarK 2, 8, 90, p. 135 , also चौरस्तामिन्'s AmarKU on AmarK, op cit , SasK v. 682 p, 60 , KalpDK. v. 282, p, 120 , AnekSamg v 759, p 107

5 लूनैः ? Otherwise it carries no sense.

6. रावसि ह ?

60. स चित्रकूटाधिपतेर्बलौघ-

स्तद यावनं सैन्यमपि व्यजैषीत्^१ ।
निशीथिनी-सम्भवमन्धकारं
सूर्यांशु-सन्दोह इवोदिताभः ॥१२॥

61. वन्दीमिवोदगृह्य जय-श्रियं ते

स्त्रेच्छाधिपेभ्योऽथ नृपस्य योधाः ।
न्यवर्त्यन्ताऽऽशु^२ रण-प्रदेशाद्
उद्भृत्य सर्वं शिविरादिकं यत् ॥१३॥

62. जय-श्रिया संवृत-सुन्दराङ्गा

अनौनमन्^३ भूपमिहेत्य^४ वौराः ।
नृपोऽपि सुप्रीतमनास्तदानीं
यथाह्व-सम्भावनयाऽग्रहीत्तान् ॥१४॥

—63. ततो निष्करणका पृथ्वीमशासीत्^५ पृथिवौश्वरः ।

संग्रामसिंहो विहरन् स्वेच्छया सुदितो युवा ॥१५॥

1. व्यजैष ?

2 न्यवर्त्यन्त has for its object जय-श्रिय । It should have been really न्यवर्त्यन्त ।

3. अनौनमन् has श्रिया as its प्रयोज्य कर्ता । Really it should have been अनसिषु ।

4. इह+एत्य , एत्य=आ+इत्य , acc to श्रीमाडोश and अन्तादिवच्च—
SiddKaum—20 and 21.

5. अशिषत् ?

64. या कृतियाणा किल शस्त्र-विद्या
 ह्यशिक्षतासौ सकलाऽपि तेन ।
 मुक्तः शरस्तेन विकृष्टं वेगात्
 स्थितिं लभेदेव¹ न कुञ्जरेऽपि ॥१६॥

65 विश्वम्भरोऽपि स्वयमेव² तावत्
 संग्रामसि'हेऽवनि-पाल-मुख्ये ।
 तस्मिंस्तु विश्वम्भरण³-क्रमत्वं
 निधाय लक्ष्मणा सुखमेव भुड्क्ते ॥१७॥

66. वृपस्य मन्त्री च विदा वरिष्ठो
 विहारिदासो नितरां सुधर्मा ।
 कायेन वाचा मनसापि गोपौ-
 नाथं समन्वास्तु इहावतीर्णः ॥१८॥

67 विहारिदासे वर-मन्त्रि-मुख्ये
 सर्वाधिकारेषु नियुज्यमाने ।
 विशेषका⁴ (?) विंशतिरेव लेख्या
 धर्मस्य सत्यस्य च शास्त्रविद्धिः ॥१९॥

1. लभेत् should be लभेत , लभेतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतीऽदत्तं नृपो दानानि कानि च ।
पर्जन्य इव सस्येभ्यो हिंजेभ्य क्रमभु-नोदितः ॥२०॥¹

69 “सदानुकूले”ति किरात-पद्य-²
मस्मिन् द्वये सार्थकतामवास्तम् ।
संग्रामसिंहे नृपतौ वृशिष्ठे
विहारिदासे वर-मन्त्र-मुख्ये ॥२१॥

70. संग्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।
वाच्छिकार्थ-प्रदो ह्येष इष्टार्थाधिकदो नृपः ॥२२॥³

71. वर-नर-पति-सेविताङ्गु-पद्मः
सकल-सुखैक-निधिः प्रतापशालौ ।
अमर-तनुज एष राज-राजो
हरिरिव शास्त्रं बुधार्चितः पृथिव्याम् ॥२३॥⁵

इति श्रीदेवकुमारिका-नाम-राज-माटू-क्वात-बैद्यनाथ-प्रासाद-
प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पद्माभिषेकादिनाम
द्वितीय-प्रकरणम् ।

1. M अनुष्टुप् ।
2. सदानुकूलेषु हि कुर्वते रति नृपेष्वमात्येषु च सर्व-सम्पद , Kirat, canto I.
- 3 M. अनुष्टुप् ।
4. जनान् इति शेष ।
5. M पुष्पिताम् ।

अथ तृतीय-प्रकारणम्

72 दाक्षिणात्य इह मन्त्र-शास्त्रविद्
 दक्षिणादि-पद-मूर्ति-नामभृत् ।
 यो ह्विजाति-वर-मण्डलौ-वृतो
 भाति भर्ग¹ इव पार्षदावृतः² ॥१॥³

73 ग्राम-वस्त्र-वर-भूषणादिभि-
 स्तं सदा वरमसावपूपुजत् ।
 चित्रकूट-पतिरेव स हिंजं
 देव-वन्दगमिव⁴ पाद-शासनः ॥२॥⁵

74. वैद्यो वाग्भट⁶-सुश्रुता⁷ त्रि-रचित-ग्रन्थादि-पारङ्गमी
 यो लोकेष्विह मङ्गलं वितनुते नान्नाऽप्यसौ मङ्गलः ।
 तस्मै क्षीर-समुद्र-लब्ध-जनुषा तुल्या लसद्-बुद्धये⁸
 भूपो ग्राम-वरेण-कार्मण-विधिं संग्रामसि⁹ होऽकरोत् ॥३॥

1. i.e. शिव ।

2. i.e. surrounded with his associates, viz., the प्रमथs

3. M. रथोऽता ।

4. i.e. like बृहस्पति ।

5. पाकशासन ? M. रथोऽता ।

6. The author of अष्टाङ्ग-हृदय-सहिता and रस-रव-समूच्य ।

7. The author of सुश्रुत-संहिता ।

8. तुल्याय सद्बुद्धये ? M. शार्दूल-विक्रीडित ।

75. संवत्-खाद्रि¹-सुनीन्दुभिः² परियुतेऽब्दे शम्भु-सूनोस्तिथौ³
शुक्रे⁴ मासि सिते⁵ इतिपर्णितवरः शास्त्रार्थ-पारङ्गमः ।

काशीखोऽतितरा सुधौर्दिनकरस्तस्मै हिरण्याश्व-युग-
ग्रामं विप्र-वराय यो नृप-वरः संग्रामसि⁶ होऽददात् ॥४॥⁶

76 स्वच्छोदग्राह-करः सुपर्णित-वरो न्यायाब्धि-मन्याचलो
योऽसौ भूमि-भुजां गुणैरतितरां सम्मान-पात्रं सताम् ।
तस्मै भूमि-सुरेश्वराय च सुखानन्दाह्व-भट्टाय सद-
ग्रामं कीर्ति-समुज्जवलो नृप-वरः संग्रामसि⁶ होऽददात् ॥५॥⁷

i The अद्रिः may either be 7 or 8. For 7, see MatP, chap.

75— “महिन्द्री मलय सह्य शुक्रिमान्द्रचमानपि ।
विष्णव्य पारिपावश्च इत्येति कुल पर्वता ॥”

For 8, cp MohM,

“अष्ट-कुलाचल-सप्त-समुद्रा ब्रह्म-पुरन्दर दिनकर-रुद्रा”। etc

Here we accept 8 as the right figure as that would agree with the date that History gives us. As संग्रामसिंह was coronated in 1816, an incident that is mentioned at the beginning of chap II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2 ख=०, अद्रि=८, सुनि=७, इन्दु=१ The year is 1780 of the सवत् era i.e. 1724-25 A.D. in accordance with the dictum अहस्य वामा गति ।

3. i.e. the तिथि of गणेश, the 4th day of the white moon.

4 i.e. ज्यैष्ठ, cp AmarK, “ज्यैष्ठे शुक्र”, I 316, p 22.

5. On Friday, cp “सित-शनि-कुञ्ज जीवाकांस इन्दुर्नराणा”, etc

6. M शर्दूल विक्रीडित ।

7. M शर्दूल विक्रीडित ।

77. वाजपेय^१-सुख-यज्ञ-णक्तिनि^२ पुरुषरौक इति नाम विभवते ।
ग्राममेव सित^३-वाजि-संयुतं चन्द्र^४-पर्वणि समार्पयत् प्रभुः ॥६॥

1. For the वाजपेय sacrifice, see KathSamh, XIV, Mait-Samh, I, 11, VajSamh, IX, 20, TaitSamh, I, 7, Tait-Brah, I, 37, SataBrah, V, 21, ApasSS, XVIII, BaudhSS, XI, ManSS, VII, KatSS, XIV, AsvSS, IX, SankSS, XVI, LatSS, V, 12, VaitS, XXVII.

It is of interest to note that some texts place the वाजपेय above the राज सूय and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the वाजपेय to confer paramount lordship and the राज-सूय universal sovereignty, like that of वरुण, Tait Brah, II, 7, SataBrah, V. 1. However, there are reasons to believe that the वाजपेय was performed by the king before the राज सूय and by the ब्राह्मण before the ब्रह्मति-सब AsvSS, ix 9 19. For the ब्रह्मति सब, see JaimBrah, ii. 128-30, PancBrah., xvii, II, TaitBrah, ii 7 1, KathSamh, xvii, 7, BaudhSS, xviii 1.

2. Some word meaning कारिणे is meant here

3. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकड्डण-आचार्य's दान-क्रिया-कौमुदी, महीधर's दान-सग्रह, भगवन्न-भास्कर's दान-मयूख and the दान-खण्ड of the चतुर्वर्ग-चिन्तामणि of हेमाद्रि for details

4. During the lunar eclipse

5. M. रथीज्ञता ।

78. राजतीनाञ्च मुद्राणामयुतं चन्द्र-पर्वणि¹ ।
पुण्डरीकाय यज्ञार्थमदात्² संग्राम-भूपतिः ॥७॥³

79 अथागमत् कैश्चिदहोभिरासौत्⁴
पुवौत्⁵मधीदय⁶-नाम पर्व ।

i. For the gifts on this occasion, cp. Devala as quoted in the TithT. (तिथितत्त्व) by रघुनन्दन, p 152,

“राहु-दर्शन-सक्रान्ति-विवाहाव्यय-वृष्टिषु ।

स्नान-दानादिकां कुर्युनिंशि काम्य-त्रतेषु च” ,

cp also ब्रह्मवशिष्ठ—

“ग्रहणीदाह-सक्रान्ति-यावादौ प्रसवेषु च ।

दानं नैमित्तिकं च्छये रावावपि तदिष्टते” ,

as quoted in the DanD

The gift of silver counts for immense religious merit, cp. DanKK., p 8.

2 यज्ञार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. श्लोक ।

4 अगमत् goes with पर्व, and आसौत् with the second part of the verse, the subject being नरेन्द्र । The use of आसौत् in the 1st line involves दूरान्वय दीप ।

5. पवित्रम् ?

6. Cp. PasNA, as quoted in the Tith T.—

“अभार्क-पात-अवण्युर्त्ता चेत् पौष-माघयी ।

अष्टीदयः स विज्ञेयः कोटि-सूर्य-ग्रहे सम ॥”

दानोदकीत् सर्ग¹-मना नरेन्द्रो
घर्मात्यये मिव द्विवाधिक-श्रौः ॥८॥²

80. अथो महादेव-परैक-चित्तो
देवाभिरामो भुवि द्विवरामः ।
द्विजाग्रणीः पुण्यबलस्तदानी
तुलातिरुद्रौ³ विधिना क्षीष्ट ॥९॥⁴

1 In the अधौद्य, gifts count for much religious merit ,
cp the SkanP ,

“अधौद्ये तु सप्राप्ते सर्वे गङ्गा सम जलम् ।
शुद्धाब्मानी द्विजा सर्वे भवेयुर्ब्रह्म-सम्मिता ।
यत् किञ्चित् क्रियते दानं तद्वानं सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this occasion is specially prescribed , see DanC of दिवाकर, p 62

Every gift is to be accompanied with the offerings of water , so here दानोदकीत् सर्ग means a large number of gifts. For such “पदार्थे वाक्य-रचनम्”, cp. KavP , अष्टम उल्लास, p 425.

2 BhatK , canto I

3 i.e. तुला-दान । See दिवाकर's DanC , f 5, 10 ff for details , for the prayoga, see f 12 ff

4 व्यक्तार्थीत् । क्षीष्ट is the आशीर्विड form of क्ष , it does not make any proper sense here , for the uses of आशीर्विड, see Ast., 3. 3. 173 , SidKaum , 2195 , KatS , आशीर्वात 15 , MugB., सूत्र 960, p. 693.

81. हिजाय सत्-पात्र-वराय देव-
रामाय तस्मै नर-वाह्य-यानम् ।¹

ग्रामं हनुमंतिय-नाम-भाजं
संग्रामसि॑ हश्च समार्पयत् सः ॥१०॥

82. ब्रह्म-ज्योतिर्विवर्तस्य गुणः सर्वोऽप्यशेषतः ।
देवरामस्य विप्रष्व॑क्तुं किनेह शक्यते ॥११॥²

83. ज्योतिः-शास्त्र-विदा वरः सुमतिमां³ स्तस्त्वार्थवित् कोविदः
शिष्याणा प्रतिपाठनेऽतिचतुरो⁴ भूभृत्-सभा-भूषणम् ।
तस्मै पात्र-वराय भट्ट-कमलाकान्ताय चाधीदये
ग्रामं यस्तिल⁵-पर्वतादि-सहितं संग्रामसि॑ होऽददात् ॥१२॥⁶

84. मोरडौ-संज्ञया ग्रामं विश्व-भण्डले ।
कमलाकान्त-भट्टाय संग्रामेशोऽददात् प्रभुः ॥१३॥⁷

1. i.e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC p 24, DanKK p 66, "शिविकाया प्रदानेन वक्षिष्ठोम फल लभेत्."

2 M अनुष्टुप्।

3 Grammatically wrong. The word should be either सुमति or सतिमान्, cp. बामन's KavAlam., न कर्म धारयान्मत्वद्यौधी बहुत्रौहि-श्वेदर्थं प्रतिपत्ति-कर ।

4. One of the six principal duties of the ब्राह्मण, cp. ManDS.

5 This is specially enjoined in the treatises on दान, see दिवाकर's DanC under the heading "अधीदये तिल-पर्वत-दानम्". For the general offering of the sesamum, see op cit. under the heading "तिलाचल-दानम्".

6 M शार्दूल-विक्रीडित ।

7 M अनुष्टुप्।

85. हैम^१-हस्ति^२-रथ^३-दानमाहृतो
दीप्तिमानवनि-पाकशासनः ।
बन्धुरोद्धुर-समिष्ट-सिन्धुरा-
नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥^४

86. श्रीमत्-स'ग्राम-नृपतिर्जीयात् स शरदां शतम् ।
पात्राय प्रत्यहं दक्षे हैम-सुद्रा-युताच्च गाम्^५ ॥१५॥^६

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्तौ दान-प्रणासा-प्रकरणम् ॥३॥

1. DanKK , p 51 , DanC , p 51.

2. DanC , p 22 , DanKh. , DanS.

3. Not specially enjoined in the treatises on gifts.

4. M रथोद्धता ।

5. For गो-दान, see DanC , p. 43 f , DanKK , p. 53

6. M. अतुष्टुप ।

अथ चतुर्थं-प्रकारणम् ।

87 संग्रामसिंह-जननी चाहुवाणान्वयोङ्गवा ।
पितुर्वशोङ्गवस्तस्या अतः परमिहोच्यते ॥१॥^१

88 पुरा महास्तक्षक-नाग राज
उत्तङ्ग-नामः किल कर्ण-भूषाम् ।
हत्वाऽगमद् भूतलमेव सद्यो
मुनिस्ततश्चातितरां चुकोप ॥२॥^२

89. काष्ठं दृहौत्वाथ खनक्षमुच्चै-
र्मुनिं विलोक्याथ सुराधिराजः ।
द्विजे क्षपा-बद्ध-मना दयालु-
र्वच्चं सुमोचाथ धरा-विदारि ॥३॥

90. तेजैव मार्गेण च लब्ध-भूषो
द्विजः परं तुष्ट-मना बभूव ।
तद्-गर्त-पूत्यै तु वशिष्ठ-नामा
यत्रं च लोके क्षपयाऽन्विष्टत् ॥४॥

91. हिमालयं याचितवान् मुनीन्द्र-
स्तद्-गर्त-पूत्यै स तमेकमेव ।

1. M. अनुष्टुप् ।

2. M. उपजाति, combination of इन्द्रवज्रा and उपेन्द्रवज्रा ।

दत्तेन तेनाद्वि-वरेण गर्त-
पूर्ति॑ विधाया हित-क्षत्य॑ आसौत् ॥५॥

92 मुबोऽथ रक्षार्थमनल्प-बुद्धि-
र्मखं दधौ वीर-वरस्य लिप्सुः^२ ।
हवौंषि तस्मिन्बजुहोत् सुस्मन्वै-
रमोघ-सिद्धार्थ-करैवैश्चिष्ठः^३ ॥६॥

93. तस्मादकस्मादथ वङ्गि-कुण्डात्
क्षतान्त-तुण्डादिव चण्ड-रूपः ।
दोषाश्च विभव्वतुरोऽवतीणः
ख्यातोऽत्र तस्माद् भुवि चाहुवाणः^४ ॥७॥

94 स चाहुवाणः प्रथितोऽत्र नाम
धरामरक्षच् चतुरङ्ग-संज्ञः ।

1. He had his duty performed

2 According to the KatPar, वीरवरस्य is here सम्बन्धे षष्ठी, see सूत्र 64, pp 293—94, cp स्वातुरक्ता नरकस्य जिष्णव, SisV., 123 According to पाञ्चिनि 2 3 69 and SidKau, 627 “न खीकाव्यय-निष्ठा-खलर्थ-द्वाणाम”, the षष्ठी here cannot be कर्मणि षष्ठी, because लिप्सु has the termination उक् । Cp MugB, सूत्र 335, p 246 । This is to be supported as an instance of विवक्षाया षष्ठी ।

3 अर्थ here means necessity, सिद्धिरेव अर्थ, तत्-करै ।

4. Earlier name चाहुमाण । Contracted form चौहान । Cp. this legend with the popular one given in the चाद राजसा or श्वीराज राजसा and other late documents.

श्रो-सङ्गरे^१ यत्र वरेऽय राजा
श्रियं दधि वीर-वरैवृतः सन् ॥८॥

95. तदन्वयात् चौर-महार्णवादिव^२
क्षपाधिनाथोऽभ्युदियाय भूमौ ।
संग्राम-रावः खलु भूरि-तेजाः
स चित्रकूटाधिपमन्वगाच्च^३ ॥९॥

96. तं चित्र-कूटाधिपतिः (१) समौच्य
योज्ञारमुन्नद-बल-प्रभावम्^४ ।
अस्यापि राज्ञा बहु-मान-पूर्वं
स चाहुवाणान्वय-वंश-दौपः ॥१०॥

97. तत्-सूनुरुग्यः परम-प्रतापी
प्रताप-रावो रव-रुग्ण^५-शतुः ।

1. In the fight for wealth.

2. Metre defective , the पाद consists of 12 syllables.

3. i. e , he followed संग्रामसिङ्ह of Mewar See प्रकरण II. v. 7.

4. बल means here physical force as distinguished from प्रभाव, royal prowess , cp स प्रभाव प्रतापञ्च यज्ञे न कीर्ण-दण्डजम्, AmarK., II. 8. 20, p. 125

5 रुजो भङ्गे , see SidKaum , तुदादि-गण, 1417, p. 412 रुग्ण, therefore, means भग्न, vanquished or defeated

चातुर्य-वित्तैक-निकेतनं¹ यः
२ सुनीति-नैपुण्य-विधिर्विधिज्ञः ॥११॥

98. स राव-रावः³ प्रसमिष्ठ-तेजा
लेभेऽथ पुत्रं बलभद्र-राज्ञः⁴ ।
क्षणाग्रजान्धून-बलत्व-हेतो-
स्तेनाप्यवाप्ता⁵ बलभद्र-संज्ञा ॥१२॥

99. तदाम-जन्मा किल रामचन्द्रः
ओराम-पादाख्युज-चित्त-वृत्तिः⁶ ।
धुर्यो महा-वीर-बलत्व-भाजा
पुण्याधि-चित्तैक-रुचिर्बभूव⁷ ॥१३॥

1. पाव , भाजन , निकेतन , etc , are अजहस्तिङ्ग words , but sometimes these words change their genders “अौपचारिका क्वचित् स्त्र-लिङ्ग जहति,” , cp. गुणवत्युपाय-निलये in सुद्रा-राचस, प्रस्तावना ।

2. नौविश्व नैपुण्यञ्च, नौति-नैपुण्ये, तयोर्विधि, श्रीभनी नौति-नैपुण्य-विधिर्यस्य स । निधि ?

3. रावेषु राव ।

4. सज्ज ?

5. अपि is redundant here It is used for the sake of पाद पूरण ।

6. अख्युजे चित्त-वृत्तिर्यस्य स , व्यधिकरण-बहुत्रीहि । But the व्यधिकरण बहुत्रीहि other than those that end in जन्म, etc., (जन्माद्युत्तर-पद, e. g. शर-जन्मा) have no grammatical support , cp वामन's काव्यालङ्घार-सूत्र, “अवज्यो बहुत्रीहिर्ज्ञाद्युत्तर-पद ।”

7. The sense is clear but the language is defective.

100 तस्याब्जः सबल-सिंह इतीरिताह्नो¹
धाम श्रियाच्च यशसाच्च महा-गुणानाम्² ।
यः साम-दान-विधि-भेद-विनिग्रहाणा
सम्युड-नियोग-विधिवित् प्रबलो बभूव ॥१४॥

101. तस्याब्जोऽभूत् सुलतान-सिंहः
खानं तदोयं विधिवत् प्रशास्ति ।
अर्धीदये ऽरुप्य-तुलादि-दाना-
वलिर्विंतेने विधिनाऽथ ते[न] ॥१५॥

102. तस्माद् गुणाव्येः सबलाभिधानाद्
रमेव साक्षादुदिताऽभवद् या ।
पितुर्ग्टहेऽवर्धत सद्-गुणौष्ठै-
नाम्ना युता ‘देव-कुमारिकेति ॥१६॥

103. पित्राऽथ दत्ता सबलेन राज्ञा
वराय योग्यामरसिंह-नाम्ने ।

1. ईरित means कथित, described, designated , आह्ना name , so ईरिताह्न means one who is called (सबलसिंह) ।

2. For these technical terms relating to politics, see AmarK, ii 8 21, p. 125, MatP, राज-धर्म, chap. 196

3. For the अर्धीदय-योग, see footnote 6, p. 27.

4. The prose-order is सद्-गुणौष्ठैर्युता देवकुमारिकेति नाम्ना पितुर्ग्टहेऽवर्धत ।

भौषेण क्षणाय महोग्र-धान्ते
धामाभिरामा किल रुक्मिणीव¹ ॥१७॥

104. ततोऽग्र-राज्ञौ जयसिंह-सूनो-
र्जाता महा-पुण्य-पवित्र-मूर्तिः ।
रमेव साक्षात्करध्वजं॑ त
संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥

105. वैकुण्ठ-लोकं अयति प्रजेशि
भूपाधिनाथेऽमरसिंह-राज्ञि² ।
तदामजः शक्र इवाय पृथ्वीं
दिवं³ दिनेश-प्रतिमः प्रशास्ति ॥१९॥

106. माता तदीयाय विचार्य चित्ते
धर्मार्थ-बुद्धिं विदधाति नित्यम् ।
उत्कर्षमापादयति क्षणेन
धर्मी जनैराचरितो हि सम्यक्⁴ ॥२०॥

1 For details, see पञ्च-पुराण, उत्तर खण्ड, chap. 67, “विदर्भ राजी चर्मामा”, etc., BhagP, 10 54 35, Contri of W to S. L., vol VII, pp. 42—43.

2 अमरसिंह-राजे ?

3 Also खर्ग । Here खर्ग , refer to AmarK.

4. The only अर्थान्तर-न्यास अलङ्कार in the whole book.

107. तुला-त्रयं^१ राजतमुद्दिधाय
दानान्यनेकानि च सद्-व्रतानि ।
शिवालयस्योदरणाय बुद्धि-
दंप्रे तथा तोर्ध-वरस्य सिद्धेः ॥२१॥^२

108. पूर्वा तुला साऽमरसि ह-भतुं-
निंदेशतोऽधक्ष मुदैव राज्ञी ।^३
तथा द्विजालिः [पृ]यिवीव वृष्ट्या
पुष्टाऽभवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC of दिवाकर, f 5f , for the प्रयोग, see op cit, f 12f See also दान खण्ड of चतुर्वर्ग-चिन्नामणि, दान-क्रिया कौमुदी of गोविन्दानन्द, etc

2 सिद्धि तीर्थवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation

3 The woman has every right to offer sacrifices But whereas the maiden (see the prayoga of the साक्षेष sacrifices as followed by the white Yajurvedic schools , SatSS , vol V., p 238, II 1—2 , cp. ApSS, xx 15, vol III, p 159 , Rāmā., वेदवती' s penances and ascetic vows, etc , 7th book, sarga 17 , KalkiP , 18) and the ब्रह्म-वादिनी (SamsRM , vol. I, p 165, 1 6) can offer sacrifices in their own exclusive personal rights, the wife cannot do so The husband and the wife are mutually dependent in sacrificial matters See in this connection, पाणिनि, 4 १ 33 , KatSS, 130, Chow ed , p 47 (even after the death of the wife, the husband must have her substitute) , RV , viii 31 8, I 72 5, I 83 3, 1 131 3. v 43 15, viii. 31 , MaitSamh, 1 4.3 (p. 51,4), cp 1 4 8 (p 56, 10) , KathSamh., 5 4 (p 46) , TaitBrah, 3 7 5 11, ApSS, 3 9. 10 , vol. 1, p. 159 ,

109 तुला हितीयापि तया व्यधायि
 श्री-एक-लिङ्गे श्वर-सन्निधाने ।
 गहे^१ विधोश्चन्द्र-कुमारिकाख्यां^२
 सुतां च पौत्रं^३ विधिवद्विधार्य ॥२३॥

110. तुलां हृतीयां विधिना॑ व्यकार्षीत्
 स'ग्राम-सि॑हस्य नृपस्य माता ।
 अर्धीदये पर्वणि चान्य-दानैः
 सहैव सा देव-कुमारिके॒यम् ॥२४॥

111. ईशो हि कान्यारमतौति^४ हेतोः
 श्रीशारम-ग्राम-वरो य आस्ते॑ ।
 शिव-स्थिति॑ तत्र विलोक्य देव्या
 प्रासाद-सिद्धर्थमकारि बुद्धिः ॥२५॥

ManSS, I 355, KatSS, 208 24—27, p. 981, Weber's ed., ManDS., ix. 96, BaudhDS, 17.15 10 and Govinda's comm on the same, GautDS, iv 7 and viii 16, NarDS, xii 40, ManDS, III. 30, YajnS, 160, Haradatta on AsvGS, p. 21, sutra 15, Triv ed, UnavSamh, p. 65, Visnu, cp xxv, 2 (the wife should observe the same vows as her husband), Manu (v 66, p 208, NSP. ed), Visnu (xxv. 15, UnavSamh, p 66) and Brhad-DhP (p. 317, v 8 the wife should not perform sacrifices, observe vows and fast separately)

1. i.e गहणे ।
2. चन्द्रकुमारिका was, therefore, the sister of सग्रामसि ह ।
3. Probably, the son of सग्रामसि ह ।
4. परब्रैपद, acc. to the rule “व्याङ्ग परिभ्यो रम १।३।८३”

112. सुदृश्य-सर्वादृत-रूप-राशिः
शिव-स्थिति-प्रोज्भित-कल्मषौषः ।
सुवर्ण-शृङ्गी प्रततादभुत-श्रीः
प्राप्ताद् ^१ईशाद्रिरिवाऽवभासे ॥२६॥

113. रायोप-नामा किल भू-सुरेशो
यः श्रीनिवासः शुभ-धर्म-धाम ।
तत् पुण्य-कर्माणि^२ कविः कथच्चित्
संख्या विधातुं निष्पोऽपि नेष्टे ॥२७॥

114. तं ज्ञाति-वर्गार्पित-सद्-दुकूल-
पात्रादिकं रायमिहोग्र-बुद्धिः ।
शिवालयस्योऽव-कर्म-सिद्धौ
सा श्रीनिवासं कुशलं न्ययुडक्त ॥२८॥

115. तत्र स्वादूदकं कुण्डं व्यधत्त रावलामजा ।
धर्म-कर्मार्थ-सिद्धप्रर्थं जनानाम्बुद्ध सुखामये ॥२९॥^३

इति देवकुमारिका-नाम-राज-माट-क्षत-वैद्यनाथ-प्राप्ताद-
प्रशस्तौ चाहुवाणोऽव-प्रकरणं चतुर्थम् ॥

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here Supply गणयिता as the verb governing the object कर्माणि ।

3. M. अनुष्टुप् ।

अथ पञ्चम-प्रकारणम् ।

116. अथ प्रतिष्ठा विधिवद् व्यक्तार्थी-
 च्छुभे सुहृतें सर्वि राज-माता ।
 आह्य रावांश्च^१ पुरोहितादी-
 स्तान् ^२भूमि-गौर्वाण्य^३-वरान् सुविद्यान् ॥१॥

117. तस्यास्ति^४ मन्त्रो हरजीति-नामा
 गुणाधिकः पुण्य-भृतां वरिष्ठः ।
 यः सर्व-कार्याणि निदेश-मात्रात्
 सदा करोत्येव सुबुद्धि-राशिः ॥२॥

118. प्रेमाभिधा कापि च राज-मातु-
 विश्वास-पात्रं^५ परिचारिकाऽभूत् ।
 तस्याः सुतो बुद्धि-बलैक-सिन्धु-
 लैकैर्यं ऊढाभिधयाऽभ्यधायि ॥३॥

1 i.e. the Princes of the राव family, being the maternal side of the ruling राणा स्थानसि ह ।

2 i.e. प्रसिद्धान् । The omission of यत् according to the dictum, “प्रकाल्प-प्रसिद्धानुभूतार्थस्तच्छब्दी घटुपादान नापेच्चते ।”

3 i.e. ब्राह्मण ।

4 तस्यास्ति ? तस्य, as it stands, may refer to स्थानसि ह acc to the doctrine mentioned in note 2 above.

5. This is an अजहस्रिङ्ग word.

119. जदाभिधं बुद्धिमतां वरिष्ठं
 तदहं-वस्तु-प्रतिपादनेषु ।
 समादिश्चत् सर्व-गुणोपपन्नम्
 उदार-चित्ता जननी नृपस्य ॥४॥

120 जदाभिधानोऽतितराच्च दक्ष-
 स्तत्-कर्म¹-सिद्धौ कुशलस्तरस्त्रौ ।
 पुञ्जौक्तवान् वस्तु-चयान् समग्रान्
 बुद्धग्राचिनोत् राव²-हितार्थ-बुद्धिः ॥५॥

121 यज्ञाङ्ग-सामग्र-विधि व्यधत्त
 पुरोहितः श्री-सुखराम-संज्ञः ।
 संग्राम-सिंहस्य यथैव जिष्णो-
 मही-महेन्द्रस्य गुरुगुर्हर्यः ॥६॥

122 विचार्यं तेनाथ पुरोहितेन
 द्वृता द्विजास्तत्र विशिष्ट-कल्याः ।
 द्वि-जाति-सङ्घः खलु सर्व-वेद-
 पारायण³ चात्र समध्यगोष्ट ॥७॥

123. वेद-ध्वनिः सोऽप्यथ तूर्य-नादैः
 संवर्धितोऽशोभत दिग्बिदिक्षु ।

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were व्र सर्व ।

3. i.e. the complete text, see AmarK , III 2. 2, p. 183.

केका-रवः सु-खन ऊर्जिताङ्गो
घनाघनस्य ^१स्तनितैरिवेह ॥८॥

124. हव्यै हुंतैश्चातितरां स-मन्त्रैः
सौहित्य-भाजसु सुरा अभूवन् ।
भोज्यै रनेकै रचितैश्चतुर्धा
वर्णाश्रमा भूमि-गता इवात्र ॥९॥

125. अथाभ्यगच्छत् किल राज-माता
वेदौ च तत्-कर्म-विधि विधित्सुः ।
पुरोहितस्यानुमतेन दाने-
र्धरा-सुराणामपि तर्पणाय ॥१०॥

126. तुला चतुर्थीमपि तत्र देवौ
चरीकरीति^२ स्म विधि-प्रयुक्ताम् ।
एकौक्षतः पुरुष-यशः-समूहः
स रूप्य-राशिसुलितो विभाति ॥११॥

1. i.e. of rainy cloud

2 This is the यड्-लुक् form of the root क्ष, see DhatRKD, p 529, cp. Ast., 2474 and SidKau 2050, यड्नैच्च च, also Ast., 7.491 and SidKau, 2652, 'रुग्निकौ च लुक्नि' and Ast. 7492 and SidKau 2653, क्षतश्च।

Acc. to SidKau, the following forms of क्ष are available in the यड्-लुक—चर्करीति, चर्कर्ति, चरिकर्ति, चरोकर्ति but चरीकरीति is not given by भद्रोजि।

127. वाराणसीखोऽप्यथ चेनु-भट्टः

सु-परिष्ठतः पात्र-वरस्तपत्तो ।

तस्मै गजो ग्राम-वरश्च दक्षः

सहक्षिणा-संयुत-मान-पूर्वम् ॥१२॥

128. रथाश्व-नर-यानादि-भू-हिरण्यादिकां बहु ।

अदादृ द्विजेभ्यः पात्रेभ्यो राज्ञी शङ्कर-तुष्टये ॥१३॥¹

129. शब्दः संश्रूयते तत्र दोयता भुज्यतामिति ।

दीनानाथादयोऽप्यत्र मोदेरं सुष्टुमानसाः ॥१४॥²

130. प्रासाद-वैवाह्य-विधि॑ दिष्टहुः

कोटाधिपो भौम-तृपोऽभ्यगच्छत् ।

रथाश्व-पत्ति॑-द्विप-नष्ट-सैन्यो-

दिष्टीप-सम्भानित-बाहु-वीर्यः ॥१५॥

131. यो डुँगराख्यस्य पुरस्य नाथो

दिष्टक्षया रावल-रामसि॑हः ।

सोऽप्यागमत्तत्र समय-सैन्यो

देशान्तरस्या अपि चान्य-भूपाः ॥१६॥

132. देवालयादृ योजन-भूमिरेषा

नृपैर्जनैः सङ्घवती तथासीत् ।

1. M. अनुष्टुप् ।

2. M. अनुष्टुप् ।

3. i.e पदाति ।

यथा समुच्चालित-मुष्टयोऽपि
 १ तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133. संवद्-भुजाभ्यि-मुनि-चन्द्र-२युताव्द-माघे
 शुक्रे विशाख३-तिथि-युग-गुह-वासरे च ।
 श्री-वैद्यनाथ-शिव-सज्ज-भवा प्रतिष्ठा
 देवौ चकार किल देव-कुमारिकाख्या ॥१९॥
 [अष्टक by हरिश्चन्द्र ।]

134 शेष-नाग-मणि-सुप्रभावलौ-
 भूषितोदृत-जटा-कलापकः ।
 कोटि-सूर्य-सम-भा-समन्वितो
 वैद्यनाथ इह भूतयेऽस्तु नः ॥२०॥^५

135. सेतुरेव च गुण-त्रयस्य यः^६
 सिद्धिदः स्व-भजनाहॉ-चेतसाम् ।
 शैलजा-रुचि-विभूषितार्धकं
 वैद्यनाथमभितो' नमाम्यहम् ॥२०॥

1 Cp. the Bengali proverb meaning 'न स्थान तिल-धारणे' ।

2 i.e Samvat year 1772, A.D. 1716

3. कार्त्तिकैय-तिथि । e षष्ठी तिथि ।

4 M वसन्त-तिलक । The वैद्यनाथ-प्राप्ताद्य-प्रशस्ति of देवकुमारिका ends here.

5. M. रथीङ्गता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नम. पुरस्ताद्य पृष्ठतस्ते, BhagG., II.

136 विष्टप-त्रितय-वन्दि तेन वा
वाङ्मनो^१ इतिग-महाब्लग^२-शोभिना ।

सौख्यदेन च युनक्तु^३ मन्मनो
वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥

137. संस्तेभय-हराय सेवनात्
लग्न्यकाय मदनान्तकाय च ।
श्रीत-दीधिति-लसत्-किरीटिने
वैद्यनाथ-गिरिशाय ते नमः ॥२२॥

138 वेद-गौत-महिमोद्भवाद्भिर्भो-
भूति-भूषित-तनोर्महेशितुः ।
ब्रह्मणः परम-तत्त्वमस्ति नो
वैद्यनाथ-गिरिशादतः परम् ॥२३॥

139. वेद-मन्त्र-विधिवत्-सपर्यया
पूजितस्य विवृधैरहनिंशम् ।
भक्तिरस्तु सकलाघ-हारिणी
वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

1. It should be वाङ्मनसः ।

2. महत्व ? For the sake of metre, माहाब्लग has been used as महाब्लग and 'वाङ्मनस' as 'वाङ्मन' ।

3. दैद्यनाथ कर्ता understood.

140 अष्ट-सिद्धि¹-परिचारिकावृते
नाम-मात्र-जपता तु² सिद्धिदे ।

बुद्धिरसु॒• विमलाय मे सदा
वैद्यनाथ उमया विराजिते ॥२५॥

141. आधि-भञ्जन-क्षपेक-वारिधि
राजराज³-विधि⁴-सेवित प्रभो ।

मन्मनोऽसु॒ तव पाद-पङ्कजे
ग्रार्थनेति मम वैद्यनाथ भीः ॥२६॥

142. हरिश्चन्द्र-नामा हि-जन्माऽभ्यभाणोदृ
इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।
प्रभाते पठेत् स्तोत्रमेतन्नरो यो
मनोवाच्छ्वतार्थां स सिद्धिं लभेत⁵ ॥२७॥

इति देवकुमारिका-नाम-राज-मातृ-क्षत-वैद्यनाथ-प्राप्ताद-प्रशस्तौ
प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[समाप्तेयं प्रशस्तिः]

1. “अणिमा लघिमा चैव गरिमा महिमा तथा ।
प्राप्ति प्राकास्यमौशिल्व वशितच्चाष्ट सिद्धय ॥”

Cp. also

“अणिमा लघिमा प्राप्ति प्राकास्य महिमा तथा ।
ईशिल्व च वशिल्व च तथा कामावसायिता ॥”

2. जपनातु?

3. i. e. कुबेर ।

4. i. e. ब्रह्मा ।

5. M भुजङ्ग-प्रथात ।

PART II

SANTĀNA-GOPĀLA-KĀVYĀ

By

QUEEN LAKSMĪ

QUEEN LAKSMI

सन्तान-गोपाल-काव्यम् ।

लक्ष्मौ-राज्ञा विरचितम् ।

प्रथमः सर्गः ।

1. आसीच्छ्या विजित-निर्जर-राज-पुर्या
कश्चित् पुरा द्विज-वरः किल कृष्ण-पुर्यम्¹ ।
सोऽयं स्व-धर्म-निरतः सह धर्म-पत्रा
रेमे सुखं हरि-पदाम्बुज-दत्त-चित्तः ॥१॥
2. कालेन कश्चन सुतोऽपि च तस्य जातः
कालस्य हन्त वशता स तदैव यातः ।
आदाय तन्मृत-शरीरमुपेत्य शौरिं
शोकातुरो बहुतरं विललाप विप्रः ॥२॥

¹ cp इरावती पुरी, BhagP 10 89 21, p. 760

² The metre of all the verses in this canto is वसन्त-तिळक except that of the last one which is मालिनी ।

3 “हाहा हरे ! जगदधीश क्षपाम्बुराशि
 पादारविन्द-विनतावन-लोलुपाल्मन् ।
 पापाल्मनो मम सुतोऽयमभूद् गतासुः
 श्रीवासुदेव सद्य परिपालयैनम् ॥३॥

4. रामादयो यदुवराश्च मदीय-चित्त-
 तापापनोदन-क्षते कुरुत प्रसादम् ।
 लोकेऽत्र दुष्करमहो भवता न किञ्चिद्
 देवाश्च संप्रति निदेश-क्षतो यतो वः” ॥४॥

5. इत्यादि तस्य रुदितं निश्चमय्य सर्वे
 क्षणादयोऽपि च तदा यदु-वश-सुख्याः ।
 तूष्णीं स्थिताः किल जने विपरीत-दैवे
 नूनं भवन्ति बत साधु-जनाश्च वामाः ॥५॥

6 दृष्टा तु शिष्ट-परिपालन-नष्ट-भावान्
 रुष्टो जगाद पुनरप्यवनौ-सुरेन्द्रः ।
 “कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-
 चुष्टस्य धृष्ट-नृप-धोष्टप्र¹-वशात् प्रनष्टाः ॥६॥

7. क्षिष्यन्ति यत् सुत-धनादि-विनाश-हेतो-
 विंप्रादयोऽपि च परं भुवि द्वृत्तवन्तः ।
 तस्यात् पत्युरविवेक-भवं धरित्रा
 दौराल्मगमेव हि निदानसुदाहरन्ति ॥७॥

I. धार्ष्ण ?

8. साधारणी न जगतौति भवत्-प्रभावः
 सर्वेर्यदुच्यत इहाच्यत सत्यमेतत् ।
 यस्मात् स्व-पक्ष-जन-दशिंत-पक्ष-पातः
 संटृश्यते तदितरेषु न माद्यशेषु ॥८॥

9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रनष्टं
 हृत्वापि कृष्ण कलिता किल दक्षिणाऽस्य^१ ॥
 आहृत्य कंस-निहतानपि षट् कुमारान्
 मातुः प्रदर्श्य तरसाऽपहृतो विषादः^२ ॥९॥

1. After finishing their studies with their spiritual preceptor सन्दीपनी, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पाञ्चजन।

2 When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस। They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of मरीचि by ऊर्णि, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of हिरण्यकश्चिपु and how योगमाया had finally caused them to be reborn as sons of देवकी। कृष्ण and बलराम brought them back to their mother.

10. पैतामहास्त-निहतं गुरु-नन्दनस्य
पार्थाक्षजाक्षमथापि च गर्भ-संख्यम् ।
चक्रायुधेन भवता परिरक्ष्य सम्यग्
व्यक्तीकृतैव निज-मित्र-जनेषु मैत्री¹ ॥१०॥

11. किं चात्र षोडश-सहस्र-मिता महिष्ठः
संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।
किं वा वचोभिरधिकैरखिलं तदेत-
दाम्भरित्व-महिमाधिक-जृम्भितं ते” ॥११॥

12 एवं विलप्य सुचिरं यदु-पुंगवाना
भावं निरीक्ष्य च तदा विगतानुकूल्यम् ।
सोऽयं हिजो निज-गृहं प्रति सन्निवृत्तः
शोकं नियम्य दयिता-सहितो न्यवात्सौत् ॥१२॥

13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-
नष्टौ तथैव तनयानपि क्षण-पाश्वंम् ।
नौत्वा पुरेव स शुचा विलपन् पुनश्च
प्रस्थाय दुःख-हृदयः खण्ठहेऽवतस्ये ॥१३॥

14 अत्रान्तरे स्त्र-जन-कर्मणि यादवानां
प्रौत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

¹ In order to exterminate the line of the पाण्डवs, अश्वत्थामा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्त्रा, whereupon she took shelter to कृष्ण। He protected the foetus from all harm.

श्रुत्वा सुतेऽस्य नवमेऽपि मृते विलापं
विप्रस्थ निःसहमना वचनं वभाषे ॥१४॥

15. “भूपः किमत्र न हि भू-सुर-रक्षणाय
याग-प्रसक्त-हृदया यदवो दिजाः किम् ।
तेऽपि श्वसन्ति वत भस्तुरपमं महीशा
ये सन्त्यजन्त्यसु-गणान् न मही-सुरार्थे ॥१५॥

16. शोकं त्यज द्विज-वरैवमितः परं ते
जातो भवेद् यदि सुतः सहस्राऽहमेनम् ।
नेष्ठामि तं यममपि प्रसभं विजित्य
जह्या न चेत् सधनुरेव तनुं हुताशे” ॥१६॥

17. इत्यं तु तस्य वचनं निशमय्य जिष्णो-
र्नात्यन्त-तुष्ट-हृदयस्तमुवाच विप्रः ।
“किं वा धनंजय विजल्पसि साप्रतं हा
निर्लंजमेव यदु-राज-सभान्तराले ॥१७॥

18. क्षणादिभिश्च भुवन-प्रथित-प्रभावै-
रत्यन्त-दुष्करतमेऽत्र कथं प्रभुस्त्वम् ।
दन्तोन्द्र-मस्तक-विदारण-चण्ड-शीर्यान्
कण्ठौरवान् समतिगच्छति किं शृगालः ॥१८॥

19. जन्मान्तरार्जित-शुभाशुभ-कर्म-हेतोः
संजातमत्र भुवि जन्म-भुवां¹ सुखादि ।

कः पौरुषैरिह विलंघयितुं क्षमः स्यात्
को वाऽद्य पार्थं तव बात्य-मदातिरेकः” ॥१७॥

20. इत्प्रचुषोऽस्य विशयं परिहर्तमेव
निःशेषतो निज-बलं प्रशश्नं स पार्थः ।

“मा मा क्षया मयि द्वया पृथिवी-सुरैव
शंकां समस्त-जनता-विनुतानुभावे¹ ॥२०॥

21 काण्डोऽहमस्मि न च तत्-सहजो न रामः
काण्डादियोऽपि च तथा यदु-वंश-मुख्याः ।
जानौहि मा सुर-वरात्मजमाक्ष-बाहु-
वीर्य-प्रसादित-गिरीश-गृहीत-शस्त्रम् ॥२१॥

22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं
लच्छं मया द्विप्रहता द्विपदेन्द्र-पुत्रौ ।
गत्वोत्तरा² दिशमशेष-महीश्वराणां
क्षत्वा पदं च सुकुटेषु करो गृहीतः ॥२२॥

23. सौरायुधादिभिरतार्यतमो नितान्तं
यादोभिरेष भयदोऽपि च यादवाभ्यः ।
तीर्णः क्षणेन हृदयाकलितोरुभद्रा-
वक्षोज-कुंभ-युगलेन मया क्षमेण ॥२३॥

1. Cp BhP, 10 89 32-33.

2. MahBh, SabhaP chap 25, sl 9—10.

दिशं धनपतेरिष्टामजयत् पाकशासनि. ॥

भीमसेनस्था प्रादी सहदेवसु दक्षिणाम् ।

प्रतीचौ नकुलो राजन् दिश व्यजयतास्त्रवित् ॥

24. ताताज्जया दिवसुपेत्य निहत्य दैत्यान्
 कौमार-शक्ति-सुख-विश्रम-दान-शौर्णम् ।
 अद्यापि सिद्ध-तरुणी-निवहैः स-मोदं
 संस्तूयते चरितमद्भुतमस्मदीयम् ॥ २४ ॥

25. वाचा किमद्य मम भारत-संगरे प्राग्
 गागेय-सुख्य-रथिकानखिलान् विजित्य ।
 धात्री समुद्र-रशनाऽपहृता तदेत-
 ब्राह्मावि हन्त भुवि विश्रुतमत्र सर्वम् ॥ २५ ॥

26 आश्वस्यता स्व-गृहमेत्य मदीय-वाग्मि-
 राश्वास्यता च दयिता पृथिवी-सुरेन्द्र ।
 आसन्न-सूति-समयां तु निवेदयैना-
 मापन्न-सूतु-हरणे विदितोऽस्तु पार्थः¹ ॥ २६ ॥

27. निःशंकमेव गदिता गिरमर्जुनस्य
 विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।
 सद्यः समेत्य सदनं गृहिणीं च सम्य-
 गाश्वासयन् कतिपयानि दिनान्यनैषोत् ॥ २७ ॥

28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-
 मालोक्य भू-सुर-वरेण गृहं प्रणीतः ।
 आच्छाद्य तन्निलयनं विशिखैर्महास्तैः
 पार्थः प्रसूति-समयं प्रतिपात्य तस्यौ ॥ २८ ॥

¹ Cp BhP, 10 89 35

29. जाते तदा युवति-लोक-विलाप-घोषैः
 साकं विभिद्य शर-कूटमसुक्त-देहे ।
 याते दिवं निज-सुते द्विज-सत्तमेन
 शोकातुरेण जगदे विजयः सरोषम्¹ ॥ २८ ॥

30. “हे फालु नाञ्चुंन पृथा-सुत क्षणा-बन्धो
 कुत्रासि शक्र-सुत विक्रम-वारि-राशे ।
 अद्यैव साधु विदितो भुज-विक्रमस्ते
 सद्यो गतः सतनुरेव यतः शिशुम्² ॥ ३० ॥

31. स त्वं यमालज-मरुत्-सुतयोः सगर्भ-
 स्त्यक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।
 हन्तोर्वशी-प्रथित-शाप-बलोदितं तत्
 षण्डत्वमेव भजसीत्यधुनापि मन्ये³ ॥ ३१ ॥

32. गाख्णीव एष तव खाख्णव-दाह-लब्धो
 नाना-रिपु-प्रवर-शौर्य-विमायि-वीर्यः ।
 संसर्गतस्तव किमस्य च षण्डतेति
 मत्वा नपुंसकतयापि च कथ्यतेऽसौ³ ॥ ३२ ॥

1 Cp op cit , 10 89 37-38

2 MBh , VP , 46, 48 50

3 The bow गाख्णीव is found used both in the masculine as well as neuter genders , cp “गाख्णीव गाख्णीवौ पु-नपु सकौ”। Now, the poetess fancies thus the bow गाख्णीव, though masculine, is also found as neuter as well , is that due to the association of the bow with you ?

33. देहस्तवायमधुना दहने हुतश्चेत्
 खेदं सुकुन्द्र-सहजैव भजेन्नितान्तम् ।
 क्षणा पुनश्च पतिभिञ्चतुरैश्चतुर्भिर्-
 निंशात्-धीरतितरा सुखितैव सा स्यात्” ॥ ३३ ॥

34. इत्यादि-दुःसह-वचोविशिखौष-विष्वो
 दुःखाकुलः स खलु शक्त-सुतस्तदानीम् ।
 विद्या-बलेन निलयादवनीसुरस्य
 मानी ययौ यम-पुरीं हरिमप्यदृष्टा¹ ॥ ३४ ॥

35. सम्मान-पूर्वमसुना प्रतिदर्शितेषु
 सम्मार्गयंस्तत इतो निरयेषु पार्थः ।
 तद्वत् क्रमेण निलयेष्वपि दिक्पतीना
 कुत्राप्यदृष्ट-शिशुरेष ययौ विषादम् ॥ ३५ ॥

36. भूयो विचिन्त्य बहुशः स्व-यशोविनाशं
 भूरि-त्रपा-परवशः स भृशं मनस्त्री ।
 द्रष्टुं शशाक न यतो निज-बान्धवाद्या-
 स्त्यक्तुं ततः स्व-तनुमैक्षदयं क्षणानी ॥ ३६ ॥

37. सन्दीप्य तत्र दहनं भृशमिन्धनौष्ठैः
 सञ्चिन्त्य चापि पुर-वैरि-पदाभ्यमन्तः ।
 यावज्जुहाव दहने स्व-तनुं स जिष्णु-
 स्तावत् समेत्य हरिणाऽभिदधे निरुध्य ॥ ३७ ॥

38 “मा मा कुरुष्व कुरु-सत्तम साहसं भ-
यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतौत्यम् ।
हा हन्त भूरि-तर-कीर्ति-निदान-भूतं
देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥

39 कृत्स्नं महो-तलमहो तव हस्त-संस्थं
स्वर्णीक-दुर्लभ इहाद्य तु भोग-योगः ।
कृष्णोऽस्मप्रहं च भवतः सततं हितैषी
न ज्ञायते विजय । संप्रति शोक-हेतुः ॥ ३९ ॥

40 कृच्छ्रे पुरापि च पृथा-सुत तव तव
यद् यन्मया हुपप्रकृतं भवतो हितार्थं ।
विस्मृत्य तत् सकलमप्ययि मामनुद्ग्रा
ल्यक्तुं कलेवरमहो बत कि' तवासीत्” ॥ ४० ॥

41. वाचं निशम्य मधुरां मधु-सूदनस्य
देवं न्यवेदयदमुं विजयः स-शोकम् ।
“जानन्नपीत्यमखिलं खलु सर्व-वेदिन्
नैवं प्रलोभयितुमहंसि दासमेनम् ॥ ४१ ॥

42. रक्षिष्यते द्विज-तनुज इतीरितियं
व्यर्थाऽभवत् सपदि हन्त मम प्रतिज्ञा ।
ल्यच्छामि तत्तनुमिमां हत-कीर्त्तिरग्नौ
तस्मात् प्रसीद जगदीश्वर देह्यनुज्ञाम्” ॥ ४२ ॥

४३. “त्यज विजय विषादं साप्रतं सर्वमेव
 प्रिय-सख तरसा ते वाञ्छतं साधयिष्ठे ।”
 इति सुमधुर-वाचा सान्त्वयित्वा तमेन
 कर-तलमवलम्बन् प्रस्थितो वासुदेवः^१ ॥ ४३ ॥

इति प्रथमः सर्गः ।

१. The metre of this verse is मालिनी ।

अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-मारुताश्चं
 रथं समारह्य रथांग-पाणिः ।
 सहस्र-नेत्रस्य सुतेन साकं
 दिशं प्रतीचीं प्रययौ स देवः¹ ॥ १ ॥

45. ततो व्यतीतेऽद्वि-वरे तु लोका-
 लोकाभिधे तत्र तमोऽतिघोरम्² ।
 निवार्य चक्र-प्रभया महत्या
 निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥

46. “विलोक्यतामाशु विलोकनौयं
 विलोचनासेचनकं जनानाम् ।
 अवर्ण्य-तत्त्वमहिमातिशायि
 सुपर्ण-केतोः पदमत्युदारम् ॥ ३ ॥

47. कदापि माया-विकृतिं न याति
 भयादि-भावा अपि दूर-याताः ।
 प्रकाश-रूपेऽपि च यद्र नित्यं
 परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP, 10 89 46 The metre of the verses in this canto is either उपेन्द्रवज्रा or उपज्ञाति, except that of the last verse which is पुष्पितामा ।

2. Cp RaghV., I 68.

48. ^१अनार्जवं यत्र भजत्यजस्त-
महोन्द्र-भीगः परमेक एव ।
^२वि-रूपता चापि खगाधिराजो
^३गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥

49. नवाम्बुद-श्यामल-कोमलागा
गदाम्बुजाद्यंकित-दोश्तुष्टाः ।
श्रीवत्स-पौताम्बर-कौसुभाद्याः
श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥६॥

50 दिव्यागनाभिः परिचर्यमाणा
दिव्याशु-काले^४ परिभूषितांगौ ।
यस्मिन् स्वयं विश्व-विमोहिनी सा
दृष्टि-प्रसादं कुरुते च लक्ष्मीः” ॥७॥

51 इतीरथित्वा तरसाऽवरुणो
रथादसौ पाण्डि-सुतेन साकम् ।
विवेश पार्श्वं विहिताञ्जलौ तौ
प्रट्ठष्टवन्ती च परं पुमांसम ॥८॥

१ आर्यै परिसख्या here

२ Here आर्यै श्विष्ट-परिसख्या । वि means bird , so वि रूपता means the form of a bird It also means “the absence of beauty ”

३ गदान्विता bears more than one meaning On one side, it means those who carry the mace of विष्णु , on the other, it means those who are ill

४ जालै ।

[इतः परं सप्तमिः कुलकम्]

52. फणीन्द्र-पर्यङ्क-तले शयानं
 ^१महेन्द्र-नीलोत्पल-मेचकांगम् ।
 किरीट-हारादि-विभूषणौघ-
 प्रङ्गष्ट-नाना-मणि-दीपिताशम्^२ ॥८॥

53. ललाट-देशाकलितोर्ध्वं-पुण्डं
 क्षपा-रसापूर्णं-सरोज-नीतम् ।
 सुवर्णं^३-मीनोपम-कुण्डलोद्यत्-
 प्रभानुलिप्तामल-गण्ड-शोभम् ॥९॥

54. मृदु-स्मितोदद्योति-मुखेन्दु-विम्बं
 गलोल्लसत्-कौसुभ-शोभमानम् ।
 चतुर्भुजासक्ता-गदादि-शंख-
 सरोरुहं^४ मञ्जुल-वन्य-मालम् ॥१०॥

55. स्ख-भक्त-वात्सल्य-विशेष-शंसि-
 ओवत्स-लक्ष्माकित-वत्स-देशम् ।
 अनेक-पङ्कोरुह-संभवाण्ड-
 निवेश-वेश्मायित-कुञ्ज-देशम् ॥११॥

1 Here the word नौल is significantly put in the middle of a compound. It goes with the preceding and following parts, thus the meaning of the first part is महेन्द्र-नील-मेचकाम्, and of the second, नीलोत्पल-मेचकागम्।

2 Cp. BhP., 10 89. 53-56

3. सौवर्णं ?

५७. पीताम्बराच्छादित-पीवरोहं

पापाम्बकारारुण-पाद-पद्मम् ।

नखेन्दु-विधस्त-समस्त-भक्त-

जनान्तर-स्थायि-महाम्बकारम् ॥१३॥

५८ सनत्कुमारादि-मुनीन्द्र-मुख्यैः

सनन्द-मुख्यैरपि पारिषदर्यैः ।

सुरासुरादैरपि भूर्त्तिमङ्गि-

निंजायुधैः सन्ततमीष्यमानम्^१ ॥१४॥

५९. तदौय-रूपापह्वताच्चि-पद्मा-

वं^२ परानन्द-पयोधि-मग्नौ ।

खबलद्व-गिरा तुष्टुवतुस्तदानीं

जगद्-गुरुं पाण्डव-वासुदेवौ ॥१५॥

६०. “नमो नमस्ते नलिनेक्षणाय

नवाम्बुद्द-श्याम-कलेवराय ।

पदारविन्द-प्रणताखिलार्थ-

प्रदान-सन्तान-महीरहाय ॥१६॥

६१. नमोऽद्वितीयाय सदाऽसु तुभ्यं

पुराण-पुंसे प्रकृतेः परस्मै ।

i. Cp. BhP, 10 89 56

2 Metre defective One syllable missing at the beginning of the पाद वेवम् ? i.e पद्मौ+एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्ते
विरिञ्चि-विष्णुवीश-वपुष्ठराय ॥१७॥

62. योगीश्वरान्तर्निलयाय धान्ते
बोध-खरूपाय निरञ्जनाय ।
बुद्धीन्द्रिय-प्राण-विलक्षणाय
सत्यात्मकायासु नमो नमस्ते ॥१८॥

63. सर्वात्मने सर्व-विलक्षणाय
सर्वान्तरस्थाय सदा शिवाय ।
सच्चित्-परानन्द-समयाय शुद्ध-
तत्त्व-खरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विश्वमुदेति सर्वं
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।
यत्रैव याति प्रलयं च तस्मै
तुभ्यं नमोऽस्त्वज्ज्ञत-वैभवाय ॥२०॥

65 विधाय माया-प्रतिबिम्बितस्त्वं
प्रपञ्चमेतम्हहदादि-तत्त्वैः ।
संहृत्य भूयः किल काल-शक्त्या
प्रकाशसे त्वं हि महा-प्रकाशः ॥२१॥

66 विधाय लौला-निलयं किशोरः
प्रविश्य चान्तः सुचिरं विहृत्य ।

विनाशयत्येव पुनस्तु सर्वे
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66 मायामये संस्कृति-सागरेऽस्मिन्
कायात्म-वुद्धग्रा सुचिरं भ्रमन्तः ।
तवैव संप्राप्य पदाब्ध-पीतं
तरन्ति तं गोष्यदवभयन्तः ॥२३॥

67. भवन्निकेत-भ्रमणे सदा मे
धृताभिलाषौ चरणौ भवेताम् ।
करौ भवत्-पाद-सरोज-पूजा-
रतौ श्रुतौ त्वच्चरित-श्रुतौ च ॥२४॥

68 मुकुन्द ते¹ मूर्ति-विलोकनोत्के
विलोचने चापि सदा भवेताम् ।
ब्राणं च युम्भत्-पद-पद्म-पुष्प-
ब्राणोत्सुकं सन्ततमस्तु विश्वो ॥२५॥

69 तवावतारादि-कथा-प्रसङ्ग-
रता सदा स्याद्रसनाऽस्मदौया ।
मूर्धा प्रणाम-प्रवणोऽस्तु नित्यं
ध्याने मनो मे मधु-दानवारे” ॥ २६ ॥

1. The form ते is grammatically wrong here. Though मुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव। Vide Sid-Kaum, 412, Ast., 8 i 72, “आमन्ति पूर्वमविद्यमानवत्।”

70. इति सुतोऽयं सरसी-रुहाच्चः
 स्मितामृतासक्ता-मुखारविन्दः ।
 क्षपा-रसापूर्ण-कटाच्च-पातैः
 प्रहर्षयन्नाह पुमान् पुराणः ॥ २७ ॥

71 “किमद्य भोः क्षणा-धनञ्जयौ वा-
 मनाहृतं केमसुदार-वीयौ” ।
 निवेद्यता स्वागतमप्यहो यन्-
 मदन्तिकेऽप्यागमने निदानम्” ॥ २८ ॥

72. पृष्ठो बतैवं पुरुषोत्तमेन
 प्रच्छाय ताषन्निज-सर्ववित्तम् ।
 विज्ञापयामास यदूद्धोऽस्मै
 विज्ञान-रूपाय क्षत-प्रणामः ॥ २९ ॥

73 “निवेदनीयं त्वयि सर्ववेदिन्
 न विद्यते किञ्चन देव-देव ।
 दिवाकरस्यात् तमोनिरोधः
 प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥

74. तथापि लोकानुकृतिस्त्वेयं
 पदान्वितानुग्रह-हेतुरेव ।
 पिपासुता हन्त पयोधराणा
 निजाश्रयाणामिव चातकानाम् ॥ ३१ ॥

Laksmi

75. द्विजस्य कस्यापि तनु-भवस्य
प्रपालने साधु कृत-प्रतिज्ञः ।
धनञ्जयोऽयं विफल-प्रतिज्ञः;
परद्व सर्वत्र विचित्य जातः ॥ ३२ ॥

76 भवत्-प्रसादे सति दुर्लभं किं
भवेज्जनस्येति विचिन्त्य नाथ ।
अनेन साकं भवत्. सकाशं
समागतोऽस्मागद्य सरोरुहाक्ष ॥ ३३ ॥

77. अयि प्रपन्नार्तिहर प्रसन्नो
भवे”ति भूयोऽपि कृत-प्रणामः ।
सुधामिवामन्द-कृपा-रसाद्री
जगाद वाचं जगता शरण्यः ॥ ३४ ॥

78. “करुं युवामद्य मदंशभूता-
वनेक-हिंसा-जनिताघ मुक्तौ ।
पदावलोकाम्बम ते कुमारा
द्विजोत्तमस्यात्र मयैव नोताः ॥ ३५ ॥

79. चिरं पृथिव्या कुशलं भजन्ती
पदं समागच्छतमेतदेवै
नयेतमेतानपि विप्र-पुत्रान्
प्रतिशुतं तत्तु भवत्वबन्धरम्” ॥ ३६ ॥

80. इति मधु-रिपुणा क्षताभ्यनुज्ञौ
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।
 पद-सरसिजयोनिंपत्य भूयो
 द्विज-तनयैश्च ततः प्रतस्थिवासौ¹ ॥ ३७ ॥

इति द्वितीयः सर्गः ॥

1. Cp. BhP., 10. 89. 60. The metre of this verse
 मुष्पितामा, see foot-note 1, p. 30.

अथ तृतीयः सर्गः ।

81 अथ तदा हरि-लोक-विलोकना-
दुदित-तत्त्व-धिया स धनञ्जयः ।
क्षत-हरि-सुतिरस्त-मदोऽविशद्
द्विज-गृहे जग्नुहे च परा सुदम्¹ ॥ १ ॥

82. सुत-विनाश-विषाद-विमूर्छितं
द्रुतमुपेत्य तदा द्विज-सत्तमम् ।
सह निपत्य पदे विजयोऽब्रवीत्
स हरिणा हरिणाक-कुलांकुरः ॥ २ ॥

83. “द्विज-वर प्रणतोऽस्मि धनञ्जय-
स्तव पदाञ्च-युगे सह-बालकः ।
अनुरुद्धराण विषादमशीषयन्
दयितयोऽयि तयाऽतिशुचार्तया ॥ ३ ॥

84 दशम-नन्दन-पालनभेव ते
द्विज-कुलेन्द्र मया तु पुराश्रुतम् ।
बत परं मधु-वैरि-क्षपा-बला-
दनिहतानिह तान् दश चाऽनयम्”² ॥४॥

1. The metre of the verses 1-46 in this canto is Druta-vilambita

2. Cp. BhP., 10 89 61

इति निपीय तदीय-वचोऽमृतं
 गुरु-तर-प्रमदाकुल-मानसः ।
 क्षणमभूत् प्रतिपत्ति-विमूढ-धौ-
 द्विंज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. समुपगुह्या हृष्टं पुनराशु तं
 शिरसि चाप्यभिचुम्ब्र मुहुर्मुहुः ।
 प्रमद-वाष्प-जलान्यभिवर्षता
 स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. “अयि धनञ्जय जीव चिरं सुखौ
 सुत-धनादि-समस्त-समृद्धिमान् ।
 पृथु यशस्व भुजा-बलमक्षतं
 भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-मोद-विधायिनः
 प्रतिविधानमहो न जगत्त्वये ।
 किमधिकं बत दातुमिदं जग-
 द्विजय ते जयते भुज-विक्रमैः ॥ ८ ॥

89. इह तु दीन-परायण सर्वदा
 यदु-पतिः स ददातु हितं तव ।
 निज-वयोविलयेऽपि च योगिना-
 मसुलभं सुलभं पदमसु तत्” ॥ ९ ॥

90 इति वितीर्य तदाशिषमयतो
 मधु-रिपुं च समीच्य मही-सुरः ।
 सुट्ट-भक्ति-युतः प्रणिपत्य तं
 परमुदाऽरमुदारमथासुवत् ॥ १० ॥

91 “जय हरे जय देव जगत्-पते
 यदु-कुलाम्बुधि-पूर्ण-निशाकर ।
 अयमहं प्रणतोऽस्मि रमा-पते ।
 तब पदेऽव पदेक-समाश्यम् ॥ ११ ॥

29. अहह विश्व-विमोहन-शौलया
 तब परं जगदौश्वर मायया ।
 हत-धियः कलयन्ति महामतां
 मनसि ते न सितिर-कर्मभिः ॥ १२ ॥

93. तदिह मे निखिलामपराधितां
 सुत-विनाश-शुचा वचसा क्षताम् ।
 सदयमद्र सहस्र क्षपा विना
 त्रि-भुवने भुवनेश्वर का गतिः ॥ १३ ॥

94. यदिह दुस्तर-संस्तुति-सागरे
 सुट्ट-वासनया तु निमज्जतः^१ ।
 अघमहो प्रतिजन्म समर्जितं
 त्वमधुना मधु-नाशन नाश्य ॥ १४ ॥

१. नमेति शेष ।

95. दृढतरा त्वयि भक्तिरहनिंशं
भवतु मे भव-ताप-विनाशिनी ।
अपनयस्त्वं द्वदोऽप्यविवेकितां
करुणायाऽरुणया नयन-श्रिया ॥ १५ ॥

96. सततमेव जगत् परिरक्षितुं
निख्युलमप्यवतार-शतैरलम् ।
कृत-धियस्त्वं सा प्रथिता क्षापा
भुवि तथा वितथामिह मा क्षथाः ॥ १६ ॥

97. ^१दिवि-भुवा हयकण्ठ^२ इति प्रथा
गतवताऽपहृते निगमोत्करे ।
तव तु तत्र धृता सकलापदा
शम-करी मकरीश-तनुः पुरा^३ ॥ १७ ॥

98. प्रमथिते तु पुरा पयसां निधी
मिलित-सर्व-सुरासुर-सञ्चयैः ।
विपुल-कच्छप-रूपमधोगतं
महि-धरं हि धरन्तसुपास्महे^४ ॥ १८ ॥

1. दिति ? 2 For reference, see PanR , Cp BhP , 8, 24 9.

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by हयग्रीष । For details, see MahBh , Vana parvan, chap 187 , MatP., chap I , BhP , 8 24 9 , MeruT , प्रकाश 26.

4. At the time of the churning of the ocean विष्णु supported the मन्त्र hill as a tortoise For details, see KurP , I , for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5 1 5.

99. शरणमसु स मे किटि-रूप-धृग्
 जलनिधावसुरेण निमज्जिता ।
 क्षितिरियं बत येन समुद्धृता
 स च रणे चरणेन हतो रिपुः¹ ॥ १८ ॥

100. दिति-सुतं निज-भक्त-सुर-द्रुहं
 कश्चिपुमादि-हिरण्य-पदं नखैः ।
 नर-मृगीन्द्र-वपुर्हृतवान् भवान्
 वसतु मे स तु मेधतमो हृदि² ॥ २० ॥

101. तमहमिन्द्र-सहोदरमाश्रये
 क्षि-पद-मात्र-मिता तु जगत्-त्रयौम् ।

1. The third incarnation of विष्णु is a Boar who killed
 हिरण्याक्ष ।

For details, vide BhP., 3 12 20, KalP., 19-22

2 For details, see AgniP., chap., 30 —

सिहस्र क्लवा वदन मुरारि
 सदा करालच्च सुरक्ता-निवम् ।
 अर्धं वपुर्वं मनुजस्य क्लवा
 यथौ समां देव्यपते पुरस्तात् ॥

Har V., chaps 30-39, BhP., 7, 1-10, VisnuP. I 17-21.

Almost every पुराण contains some information about
 शृस्तिः ।

बलि-करादपहृत्य च यः पुरा
मघवतेऽघवते प्रददौ मुदा¹ ॥ २१ ॥

102 हृदि करोम्यनिशं जमदन्तिं
द्विज-कुलापक्षतौ निरता नृपाः ।
सपदि यस्य परश्वध-नामके
हुतवहे तव हे शत्रुभाः क्षताः² ॥ २२ ॥

103 सुर-जनार्थनया दिनक्षत्-कुले
दशरथाब्जता समुपेत्य यः ।
दशमुखं तु जघान जगद्दृढ़ं
स भव मे भव-मेदुर-तापहा³ ॥ २३ ॥

1 बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf (बासन), see BhP., 8, 14-24, VamP, 48-53

2 Nowhere in the Ram. and the MahBh is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP, VisP and other पुराणs, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराणs, he is taken to be only a partial, and not a full, incarnation. In the RenM of the सत्याद्रि-खण्ड of the SkanP, an attempt is made to make him a full incarnation.

For details, vide BhP., 1 2, MahBh, शान्ति-पर्व, chap 49, also Vana-parvan, chaps. 116-117, Ram, I, 75-76, SkanP, सत्याद्रि-खण्ड of RenM, 13 19, KalP, chap. 82.

3. The reference is to राम !

104 सित-पद्मोधर-चारुतराङ्कति-
विंधृत-नील-पटो मुसलायुधः ।
इह च सम्रति नः शरणं भवा-
ञ्जमयतामयतामघमुखण्म्¹ ॥ २४ ॥

105. कल्पि-युगेऽन्तमुपेष्ठति कल्पिनः
खल-जनानखिलांश्च विभेतस्यतः ।
तद पदाञ्ज-युगं तदिदं मनः
स्मरति मे रतिमेकतमा वहत्² ॥ २५ ॥

1. According to some authorities, कृष्ण is the eighth incarnation, but according to many others, बलराम is the eighth. Acc to the BhP., I 3 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts बलराम as the eighth incarnation. For the dress and weapon of बलराम, see BrahVP, श्रीकृष्ण जन्म-खण्ड, chap 13.

2 Our poetess लक्ष्मी does not evidently recognise the Buddha as an incarnation of विष्णु. For the recognition of the Buddha as an incarnation, see BhP., I 3 (21st incarnation), VisP, part III, chaps 17 and 18 (The Lord Buddha is here named मायामोह), AnuB, II, 2, 26, GitG, I (निम्दसि यज्ञ विधेरहह श्रुति-जातम्) etc, cp SanD, chap I (यस्यालीयत शङ्ख-सौन्धि लब्धि, etc)

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., I. 3. 24-25. For Kalki as accepted by the Jains, see JainHV, 60 2 52.

106. यमिह यादव-वंश समुद्धवं
धरणि-भार-विनाश-विधित्‌स्या ।
सपदि कंस-भयेन पिताऽनयद्
ब्रज-पद्मेज पदेन तरन् नदीम्¹ ॥ २६ ॥

107. सपदि तत्र च कंस-निधोजिता
विष-विलिप्त-कुचं दिशतौ तव ।
निश्चिरौ बत येन हि पूतना
सुनिहता निहतामित-बालका² ॥ २७ ॥

108. तव वधाय पुनश्च समागताः
शकट-वात-सुखा बहवोऽसुराः³ ।
मख-भुजामनिशं च हितैषिणा
विदलिता दलिताञ्जुन-भूरुहा⁴ ॥ २८ ॥

1 Cp e.g., BhP., 10.3.46f

2 For details, see BhP., 10.6.10, HariV, chap. 62. कृष्ण sucked the breast of पूतना in such a way that she was instantaneously killed

3 कृष्ण killed the demons headed by शकट and वात when He was very young See, e.g. BhP., 10.7.6, 26, 28

4 Nala and कूवर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद ! कृष्ण uprooted the trees with great force for the salvation of Nala and कूवर ! See e.g., BhP., 10.10.23ff भूरुहा adj to लघा (omitted)

109. निखिल-गोप-वधू-निलयादपि
 स्व-जननी नवनीत-पयोमुषः ।
 नियमनं तु कथच्छिदुलूखले
 क्षतवती तव तौब्र-कृष्णाकुला¹ ॥ २८ ॥

110. सकल-गोप-कुमारक-संकुले
 भवति गो-शिशु-पालन-लोलुपे ।
 कमलभूरपि यस्य तु मायया
 परमयाऽरमयादिह विस्थयम्² ॥ ३० ॥

111. स्व-विष-द्रूषित-सूर्य-सुता-जलं
 विमद्यन् फणि-नायकमाशु यः ।
 सुर-जनेन सुमेरभिवर्धितः
 स्तुतवता तव ताण्डव-चातुरौम्³ ॥ २१ ॥

1 यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10 9 14

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13 41.

3 The reference is to the Serpent कालीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक, see, e.g. BhP., 10 16. 28

112 जल-विहार-विधौ यसुना-तटे
 निहितमंशुक-सञ्चयमाहरन् ।
 ब्रज-बधूरकरोस्तपयातुराः
 समदना मदनाधिक-मोहनः¹ ॥ ३२ ॥

113. रुषित-वासव-वृष्टि-भयं ब्रजे
 प्रश्नमयन् स्वकरोदधृत-पर्वतः ।
 गत-मदेन शचीपतिना पुन-
 दिँवि-भवैर्विभवैः समपूजि यः² ॥ ३३ ॥

114. मुरलिका-खन-मोहित-मानसै-
 ब्रंज-बधू-निवहैः सह यो भवान् ।
 बहु-तनुर्बहुधापि च खेलनं
 व्यतनुतातनु-ताप-भराकुलैः³ ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Hīm , so he stole all their clothes and climbed up a kadamba tree See, e.g BhP , 30 9 , VisP 5 13

2 The cow-herdesses used to celebrate the sacrifice to Indra called इन्द्र-याग । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice Indra became angry and ordered that it would rain in Gokul incessantly कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP , 10. 25 18-19

3. Once कृष्ण became many during the रास and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdesses.See,e.g , BhP 10 38.3

115. कलथता बहुलद्विमहो व्रजे
 गतवतापि पुनर्मधुरा-पुरीम् ।
 वधु-जना नयनाद्वल-शृङ्खला-
 विगलिता गलितान्य-रसाः क्षताः¹ ॥३५॥

116 कृष्ण-तनूभनुलेपन-दायिनी-
 मथ विधाय सुदाम-सुखाच्चितः ।
 रजक-मङ्ग-सुखैः सह मातुलं
 निरवधीरवधीरित-सत्-पद्म² ॥ ३६ ॥

117. उपन्यादय शिक्षित-सत्-कलो
 मृत-तनूभव-जीवन-दक्षिणः ।
 अनुमतः प्रययौ च निजा पुरीं
 स्व-गुरुणा गुरुणा प्रमदेन यः³ ॥ ३७ ॥

¹ वलराम also accompanied him Cp BhP, 10 41 19
 मधुरा and मधुरा are identical. For details about मधुरा, see मधुरा-
 माहात्म्य of VarP, chaps 152, 158 etc For कृष्ण attracting
 women, cp BhP., 10 42 8, 24, etc

² Cp BhP, 10 44 17-41.

³ BHP, 10, 45 33ff When the Preceptor of कृष्ण
 demanded of him as his teaching fee the life of his son who
 died in the sea, कृष्ण and वलराम implored the sea to return the
 son of the preceptor The sea replied that he was devoured by
 a conch called पञ्चजन, really a demon, residing inside. They,
 therefore, killed the demon, blew the conch and rescued the
 deceased son of the preceptor from the region of Yama

118. बहुतरं तु जरा-सुत-दोर्मदं
शिथिलयन् सुचुकुन्द-गतिप्रदं ।
जलनिधावकरोदतिदुर्गमा-
मसुहृदां सुहृदा सुगमा पुरीम्¹ ॥ ३८ ॥

119. विदित-भौष-सुता-हृदयसु यो
हिज-कुमार-गिराश्चित-कुण्डिनः ।
प्रियतमा च जहार विरोधिनो
विशिखयज् शिखयन्नपि रुक्मिणम्² ॥ ३९ ॥

120. दिनकरास-मणेषपि यादवाद्
भवति दुर्वचनाच्चकितामनः ।

1 Cp op.cit , 10. 51.

2. Cp. op cit., 10. 52 54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a ब्राह्मण to him कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शशुपाल had already been made , utterly disappointed, she resorted to the temple of the goddess for redress बलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of बलराम !

धरणि-भार-हरः सुखमावसः
स्व-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

45. गिरिश-सेवक-बाण-मदापहा¹

त्रुग-महीश-विमोच्च-विधायिनौ² ।
द्रुपदजावर-भंग-समीरता-
सुपगताऽपगताऽरिषु यत-कृपा³ ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादवs mercilessly. Subsequently he was killed by कृष्ण.

1 Cp. op-cit, 10 63. जषा, daughter of बाण, fell in love with king अनिरुद्ध, son of प्रदुर्भ, and grandson of कृष्ण at first sight. Coming to know of this, चिवलिखा, an intimate friend of जषा, brought अनिरुद्ध to जषा by means of magic. As a consequence a war broke out between बाण and the यादवs in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and जषा।

2 Cp e g , op-cit 10 64 , डारका-माहात्मा, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp 529 of the वडावासी ed.

जैमिनि and सीमशर्मन् quarrelled for the same cow called इस्ती, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of त्रुग।

3 Cp MahBh , सभा-पर्व, 68, vv 41-48 The famous incident of the महा भ्रस्त in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

४६. निज-कलत्र-हिताय धनार्थिनं

प्रिय-सखं तु कुचेल-महीसुरम् ।

अक्षत यः पृथुकाशनतोऽधिकं

सुधनदो धनदोपममाशु तम्¹ ॥ ४६ ॥

४७ स ल्वं सत्त्व-तनुः समस्त-कलया पूर्णोऽवतोर्णः कुले
कृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।
नारीणा नयनामृतायित- वपुश्चैद्यादि-दिष्टान्तकाद्
भक्तानामखिलार्थ-कल्यक-तरुः कृष्णैधि नः श्रेयसे² ॥ ४७ ॥

४८ इति क्रिति-सुरोत्तम-प्रियमनेन संपादयन्

सुराधिप-सुतेन च प्रमद-भार-पूर्णामना ।

समेत्य निज-मन्दिरं सह कलत्र-पुत्रादिभिः³

॥ ४८ ॥

४९. विहारैरित्याद्यै जंगदखिलमानन्द-भरितं

वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp BhP., 10. 81 7ff Kucela, also known as सुदाम, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2 Metre शार्दूल विक्रीडित ।

3. Metre पृथ्वी, one line missing.

अपि वरादपि (१) लब्ध-सुतस्तयो-
रुहमयोरुहमयोः करमग्रहीः^१ ॥ ४० ॥

४१ स्त्रियोऽन्न-सुता-कर-पौडनः
सपदि मद्र-महीश-सुतादिकाः ।
कर-बलात् परिगृह्ण च बालिका-
रुवरमयो रमयोपमितागकाः^२ ॥ ४१ ॥

१ Cp op-cit, 10 57 41

स्वाजित got the possession of the gem स्थमन्तक by pleasing the sun-god by means of his penances कृष्ण wanted the gem for himself स्वाजित's brother प्रसेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself Meanwhile जाम्बवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus —

“सिहं प्रसेनमवधीत् सिहीं जाम्बवता हत ।
सुकुमारकं सा रीढीस्तवं छ्वेषं स्थमन्तकं ॥”

Then in order to disabuse the public of their suspicion, He fought with जाम्बवान्, vanquished him and took possession of the gem as well as his daughter जाम्बवती। When कृष्ण approached स्वाजित् for returning the gem, the latter presented him with his daughter स्वभासा।

२ Cp op cit, 10 58 17 23, HariV., chaps 120-122

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दी replied that her only object was to have विष्णु as her husband Pleased at her solicitations, कृष्ण married her.

Cp op-cit, 10 76 77-78.

42. नरक-दैत्य-नियन्ति-सुन्दरौ-
 जनमहो परिणीतवतः पुनः ।
 सुर मुनि-प्रवराय निदर्शित-
 स्व-महिमा महिमापि च यस्य ते, ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-
 प्रख्यितस्य तु चेदि-महीशितुः ।
 निधनमाशु विधाय यथौ पुन-
 यंजनतो जन-तोष-करो भवान्^१ ॥ ४३ ॥

44 अपि च साल्व-मुखानखिलानह^२-
 ब्रथ धनञ्जय-सारथितां गतः ।

1. Cp BhP, 10 59 The demon Naraka robbed Indra of all his royal emblems, so the latter personally reported his grievance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to वारका।

2 Cp op-cit., 10 74 43 चेदिराज is शिशुपाल।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

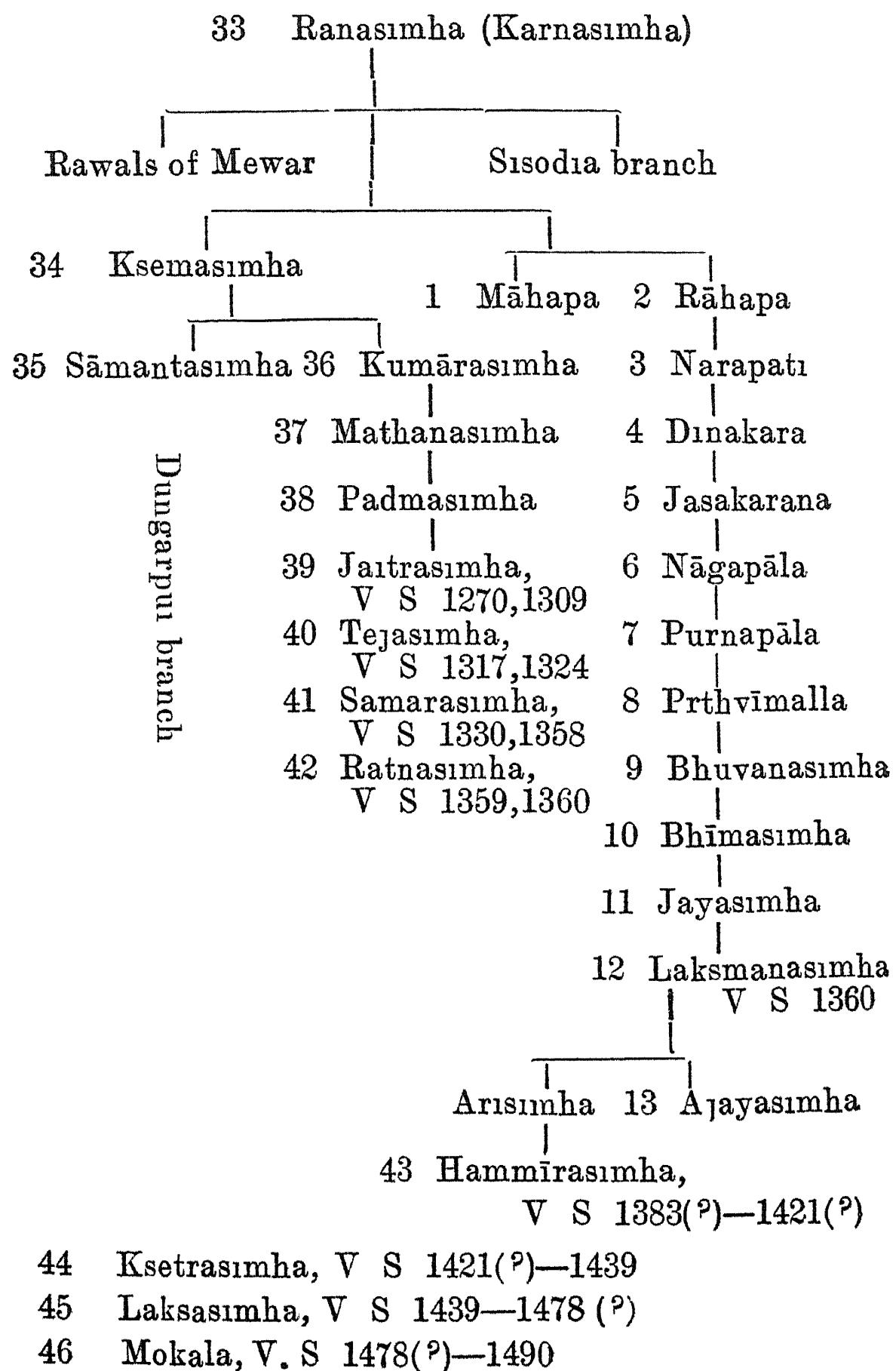
3. Cp op-cit., 10 शाल्व felt very much insulted as a consequence of the abduction of रुक्मिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

APPENDIX I

The Rānās of Mewar

Guhil—the present Rānā, Sīr Bhūpāla Simha

1	Guhila (Guhadatta)	Bhartrpatta II
2	Bhoja	(V S 999,1000)
3	Mahendra	17 Allata, V S 1008,
4	Nāga or Nāgāditya	1010
5	Sīlāditya (Sīla), Viś Samvat 706	18 Naravāhana, V S. 1028
6	Aparājita, Viś Samvat 718	19 Śālivāhana
7	Mahendra II	20 Śaktikumāra, V S. 1034
8	Kālabhoja (Bāpā) V S 791 a.d 810	21 Ambāprasāda
9	Khummāna, V S 810	22 Sucivai man
10	Mattata	23 Naravarman
11	Bhartrbhata (Bhartrpatta)	24 Kīrtivai man
12	Simha	25 Yogarāja
13	Khummāna II	26 Vairata
14	Mahāyaka	27 Hamsapāla
15	Khummāna III	28 Vairisimha
16	Bhartrbhata or	29 Vijayasimha, V S 1164 and 1173
		30 Arisimha
		31 Codasimha
		32 Viśramasimha



47 Kumbhakarna, V S 1490—1525

48 Udayasimha, V S 1525—1530

49 Rāyamala, V S 1530—1566

50 Samgrāmasimha (Sāmgā), V S 1566—1584.

51 Ratnasimha II, V S 1584—1588

52 Viśramāditya, V S 1588—1593

53 Vanavīra, V S 1593—94

54 Udayasimha II, V S 1594—1628

55 Pratāpasimha, V S 1628—1653

56 Amarasimha, V S 1653—1676

57 Karnasimha, V S 1676—1684

58 Jagatsimha, V S 1684—1709

59 Rājasimha, V S 1709—1737

60 Jayasimha, V S. 1737—1755

61 Amarasimha II, V S 1755—1767

62 Sangrāmasimha II, V S 1767—1790

63. Jagatsimha II, V S 1790—1808

64 Pratāpasimha II, V S 1808—1810

65 Rājasimha II, V S 1810—1817

66 Arīsimha II, V S 1817—1829

67 Hāmmīrasimha II, V S 1829—1834

68. Bhīmasimha, V S 1834—1885

69 Javānasimha, V S 1885—1895

70 Sardārasimha, V S 1895—1899

71 Sarūpasimha, V S 1899—1918

72 Sambhusimha, V S 1918—1931

73 Sajjansimha, V S 1931—1941

74 Fatahsimha, V S 1941—1987

75 Sir Bhūpālasimha, V S 1987—

APPNDIX II

Metres of the Raghunāthabhyudaya

Canto	Verse or Verses	Name
I	1—73	इन्द्रवज्रोपेन्द्रवज्रामिश्रोपजाति
"	74	पुष्पिताग्रा
"	75	वसन्ततिलक
II	1—57	मालभारिणी
"	58	वसन्ततिलक
"	59	मालिनी
"	60	वसन्ततिलक
III	1—49	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	50	शादूलविक्रीडित
"	51	मालिनी
IV	1—69	प्रबोधिता
"	70	वसन्ततिलक
"	71	इन्द्रवज्रा
V	1—57	रथोद्धता
,	58	मालिनी
VI	1—58	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	59	वसन्ततिलक
VII	1—78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
"	79	शालिनी
VIII	1—2	रुचिरा
"	3	मञ्जुभाषणी

Canto	Verse or Verses	Name
VIII	4	उपजाति
,,	5	शालिनी
,,	6	मालभारिणी
,,	7	वसन्ततिलक
,,	8—9	द्रुतविलम्बित
,,	10	रथोद्धता
,,	11	मालभारिणी
,	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
,	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
,	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
,	15	स्वागता
,	16, 23,	ओपच्छन्दसिक
,	17, 51, 53, 67	मञ्जुभाषिणी
,	18, 44, 56, 84, 86, 91	रुचिरा
,	19	प्रहर्षिणी
,	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
,	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
,	22	मालिनी
,	28	उपेन्द्रवज्रा
,	26, 34	वसन्ततिलक
,	27, 35, 48	इन्द्रवज्रा

APPENDIX II

Canto	Verse or Verses	Name
VIII	28, 30, 31	स्वागता
„	36, 55, 59, 62, 66	वशस्थविल
„	45, 73	रथोद्धता
„	52	पुष्पिताम्रा
„	98	इन्द्रवशा
IX	1—69	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	70—71	मालभारिणी
X	1—61	शालिनी
„	62	मालभारिणी
„	63, 64, 69, 71	उपजाति
„	65	वसन्ततिलक
„	66	शालिनी
„	67, 68	रुचिरा
„	70, 72, 75, 96	मालभारिणी
„	73, 97	द्रुतविलम्बित
„	74	पुष्पिताम्रा
„	76	शादूलविक्रीडित
„	77, 95	वशस्थविल
„	98, 102, 107	स्वागता
„	108	रथोद्धता
„	106	शादूलविक्रीडित
XI	1—95	वंशस्थविल
„	96	मालभारिणी
„	97	द्रुतविलम्बित
„	98—107	स्वागता
„	108	रथोद्धता

APPENDIX II

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Canto	Verse or Verses	Name
XI	109	शार्दूल-विक्रीडित
XII	1, 8, 13, 18, 24, 25, 29, 32, 69, 70, 73, 80, 85, 89	मालभारिणी
,	2, 3, 15, 20, 22, 31, 75, 77	वंशस्थविल
,	4, 28	पुष्पिताम्रा
,	5, 6, 14, 16, 23, 30, 35, 45, 50, 58, 60, 68, 69, 71, 72, 76, 78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,	7, 27, 34, 81, 88	वसन्ततिलक
,	9	मालिनी
,	10	सुन्दरी
,	1b, 12, 17, 19	द्रुतविलम्बित
,	26, 33 36, 37, 44	रथोद्धता
,	52, 57, 79, 82, 84	मञ्जुभाषिणी
,	74	मालिनी
,	86	पञ्चचामर
,	87	स्वरधरा

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ABBREVIATIONS

AbhCin	= Abhidhāna-cintāmanī
AgnīP	= Agnī-purāna
AītBra	= Aītareya Brāhmaṇa
AmarK	= Amara-kosa
AmaraKU	= Amarakośodghātana
Anek Samg	= Anekārtha-Samgraha
AnnRaj	= Tod's Annals of Rājasthāna.
AnuB	= Anu-bhāṣya
ApSS	= Āpastamba-śrauta-sūtra
Ast	= Astādhyāyī
AsvGS	= Āśvalāyana-grhya-sūtra.
AsvSS	= Āśvalāyana-śrauta-sūtra
BaudhSS	= Baudhāyana-śrauta-sūtra.
BhagG.	= Bhagavad-gītā
BhP or BhagP	= Bhāgavata-purāna
BhaK	= Bhatti-kāvya
BrahVP	= Brahma-vaivarta-purāna.

BrhadDhP	= Brhad-dharma-purāna
Chow ed	= Chowkamba edition .
Contr of W to S L	= Contribution of Women to Sanskrit Literature
DanC	= Dāna-candrikā
DanD	= Dāna-darpana (as quoted in the Tīthi-tattva, p 153)
DanKh	= Dāna-khanda
DanKK	= Dāna-kriyā-kaumudī
DanS	= Dānasāgara
DhatRKD	= Dhātu-rūpa-kalpa-druma,
GautDS	= Gautama-dharma-sūtra
GītG	= Gīta-govinda
HarV	= Harī-Vamsa
JaimBrah	= Jaiminīya-Brāhmaṇa
JainHV	= Jainā-Hari-vamsa
KalP	= Kālikā-purāna
KalkiP	= Kalki-purāna
KalpDK	= Kalpa-dru-kosa
KatPar	= Kātantra-pariśista.
KatS	= Kātantra-sūtra
Kath Samh	= Kāthaka-samhitā
KatSS	= Kātyāyana-srauta-sūtra
KavAlam	= Kāvya-lālamkāra
KurP	= Kurma-purāna
LatSS	= Lātyāyana-srauta-sūtra.
MBh or MahBh	= Mahābhārata
MaitS	= Maitrāyanī-samhitā
ManDS.	= Mānava-dharma-sūtra
ManSS	= Mānava-śrauta-sūtra
MatP	= Matsya-purāna

MeruT	= Meru-tantra
MohM	= Moha-mudgara
MugB	= Mugdha-bodha
NarDS	= Nārada-dharma-sūtra
PancaBrah	= Pañcavimśa-Brāhmaṇa
PanR	= Pañca-rātra
PasNA	= Pāścātya-nīrnayāmrta
RagV	= Raghu-vamśa
Rama	= Rāmāyaṇa
RenM	= Renukā-māhātmya
RV	= Rg-veda
SahD	= Sāhitya-darpana
SamsRM	= Saṃskāra-ratna-mālā
SamkSS	= Sāṅkyāyana-śrauta-sūtra
SarK	= Sarasvatī-kanthābharana
SatBra	= Śatapatha-Brāhmaṇa
SatSS	= Satyāśādha-śrauta-sūtra
SidKaum	= Śiddhānta-kaumudī
SkanP	= Skanda-purāṇa
TaitBrā	= Taittirīya-Brāhmaṇa
TaitS	= Taittirīya-samhitā
TīthT	= Tīthi-tattva
ŪnavSamh	= Ūnavimśati-samhitā
VaiṭSS	= Vaiṭāna-śrauta-sūtra
VaijSamh	= Vājasaneyi-samhitā
VamP	= Vāmana-purāṇa
V P	= Vana Parīvan
VarP.	= Varāha-purāṇa
Viṣnu	= Viṣnu-samhitā or smṛti
ViṣnuP	= Viṣnu-purāṇa
YajnS	= Yājñavalkaya-samhitā

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 Yama, 51, 56, 79
 Yamala, tree, 76
 Yamunā, 77, 78
 Yaśahkarna, 4

Some wrong readings of the MS of the Santāna-gopāla as corrected.

Readings as found in the MS of the Santāna-gopāla	Readings of this edition	Page	Verse
जद्यात्	जद्या	53	16 (d)
०शौर्यात्	शौर्यात्	53	19 (e)
करठीरवात्	करठीरवान्	53	19 (d)
इत्यूचिषोऽस्य	इत्यूचुषोऽस्य	54	20 (a)
न तनुं	स्वतनुं	57	37 (e)
भोग-भोग	भोग-योग	58	39 (b)
जायते	ज्ञायते	58	39 (d)
क्षणमथत्	क्षणमभूत्	70	5 (c)
अथमहो	अघमहो	71	14 (c)
जघन्य	जघान	74	23 (e)
स्वमोहित	स्वनमोहित	78	54 (a)
निरबधीबधी०	निरवधीरवधी	79	36 (d)
दृष्टान्त	दिष्टान्त	84	47 (c)

CORRECTIONS

For	read	p	
कृत	कारित	16	colophon
"	"	46	"
41, 42, etc	121, 123, etc.	81f	

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